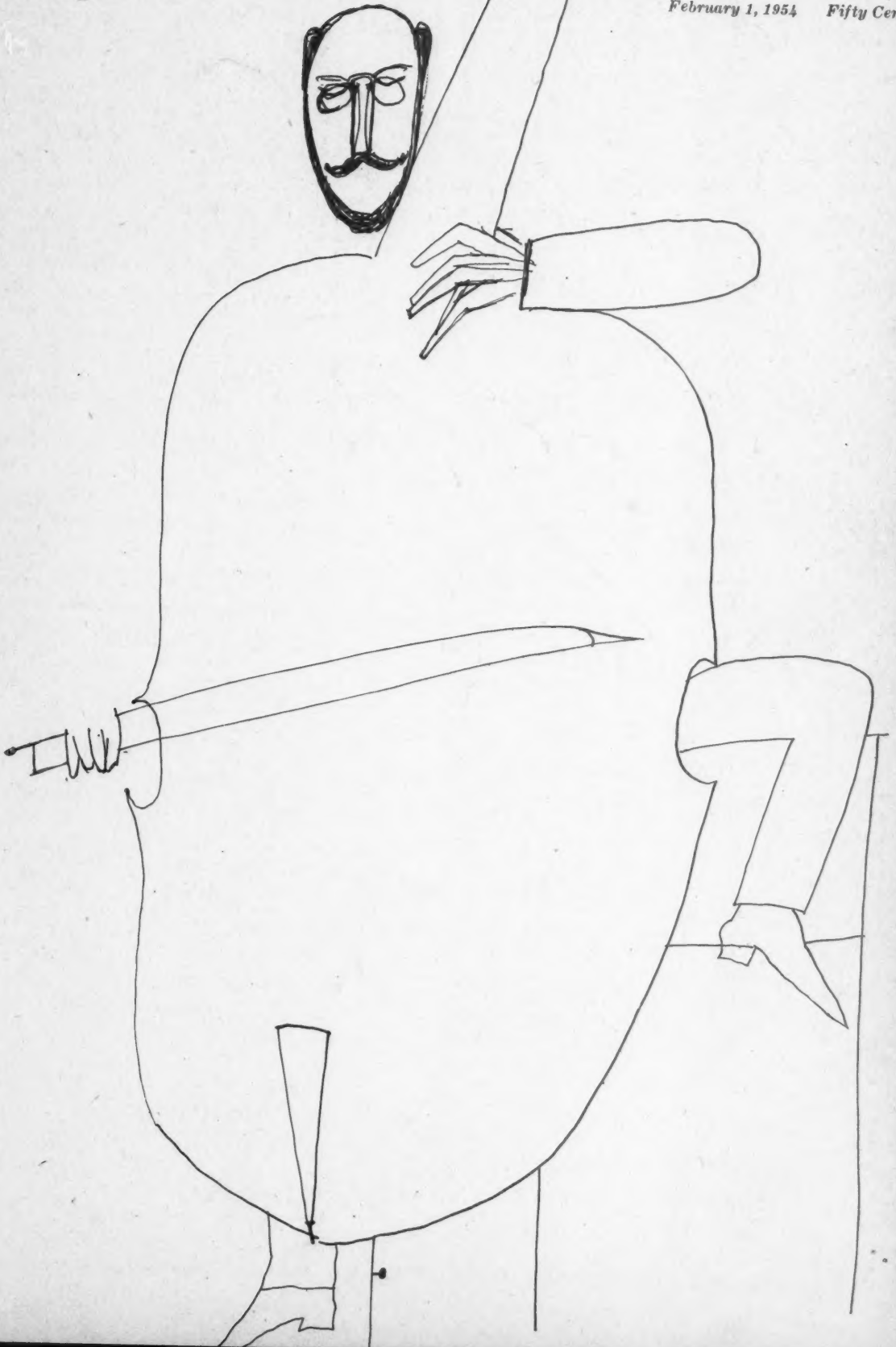


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Letters

Nuclear Physics and Abstract Art

To the Editor:

Previously I suggested that in one sense modern art is an idiom of expression best suited to express the temper and meaning of our new world. There is no doubt that many sincere and thoughtful non-objective painters believe, not only that their abstractions reflect the hidden meaning of life, but actually offer the art idiom best qualified to give form to the organic expression of our times.

Dr. Martin Johnson, the English physicist, points out in "Art and Scientific Thought" a very interesting analogy between the scientific approach in nuclear physics and the proposed aims of abstract painting. The avant-gardists of non-objective art will find a persuasive and documented justification of their position in his reasoning. He points out that in the sphere of nuclear physics our sense experience of bulk, matter, color, weight and so forth, cover "a real world of electromagnetic forces acting in the almost vacuum spacing of atomic structure. Our knowledge of such structure cannot, however, be predicated by any observation of experiments perceived through the senses; but depend on a hypothetical scientific theory of abstraction, which is subject to verification by its capacity to predict mathematically some experimental result."

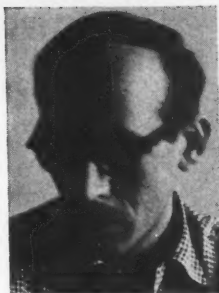
Now is it not plausible that today in the field of art as in the field of science, the sensory observation of the visual aspect of life is not sufficient to reveal the true organic meaning of our world? Can this only be done, or more effectively done, by abstract images? Would this analogy indeed buttress the belief of Sigfried Giedion that the early work of Braque, Picasso, Mondrian, Miro and the others foretold the styles of architecture, because they reflected the organic meaning of our times? Are modern art and modern science "attempting to communicate mental images through patterns and structures and forms in the qualitative domain of feeling and in the quantitative domain of measurement respectively?" Can we draw a picture of the world independently of any direct evidence of the senses?

Now the scientific pattern of abstraction is subject to quantitative verification, only if the physicist can state it in a communicable form. Has this test of communicability any counterpart in the imaginative arts? In other words, will a work of art evoke the same qualitative or emotional response among many different people over a period of time through its abstract imaginary pattern? Is its emotional message communicable? On this rigid test, it seems to me, must depend to a great extent the validity of non-objective art.

In the field of music all will agree that the pure pattern of melody, harmony and counterpoint, apart from being a source of merely sensuous pleasure, does communicate emotional, imaginative moods, capable of verification. I believe that in the same way non-objective painting can under certain circumstances communicate ideas and evoke the same emotional responses from a wide audience. This was undoubtedly true of many of the beautiful early cubist paintings, and of others by Marin, Hartley, Stella and Feininger.

Nor is it true to suppose that abstract art is the creation of the modern movement, for it has a far more ancient sanction and tradition. I have in mind the beautiful abstract images of our own Pueblo Indians, and for that matter the whole of Islamic art, which forbade the representation of the visual word. But Pueblo art and Islamic art was charged

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Photograph by Hans Namuth

ART DIGEST'S cover was drawn by Ramnuel Sarat, or as he is better known, Saul Steinberg. For more drawings and further information on one of our most ingenious draftsmen and subtle humorists, see Rosalind Constable's profile on page 9.

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Documents

Art Congress Excerpts

[Excerpts from two papers read at the International Art Congress sponsored by the Metropolitan Museum of Art and held January 6-8. Andre Malraux, author of "The Voices of Silence" and member of the Council of French National Museums, addressed the congress on "The Fundamental Problem of the Museum;" Lewis Galen-tiere, American economist and critic, on "Culture and Mass Culture in the United States."]

Malraux:

The museum, as you know, is a relatively recent institution. For many centuries, the museum could not have been conceived and its existence was not thought of until the Hellenistic period of artists created sculpture and other figures, so that these figures should be the object of worship and not of admiration. At first, Egyptian sculptors built a face that was both life and death and in which we find even today the soul of Egypt, but never with the idea of art. For what they were trying to do was of the field of religion and not of the field of human art. . . . It is striking to think that if Lorenzo the Magnificent were among us the day when the Metropolitan Museum opened, he would almost surely skip nine out of ten of the objects of art that were displayed there without a look. The concept of art since his period has been transformed completely. Since the Renaissance . . . we can admire the works of ancient civilization even though they represent gods in whom we do not believe.

Something extraordinary has happened, even though for us today it is something that we take for granted. These works were something that mankind had never known, for they were not yet what they are today—works of art. But they were in a manner what we call gods, because they were the gods of a hostile and a dead religion. Man began to think of form and form of beauty as something of value in its relation to the faith on which it was based.

I do not think even Phidias, a sculptor of Pallas Athene, had a deep faith in the Greek gods, but I think even for him, as today, his sculpture means an incarnation of his country. It was the gods of Athens. Similarly, Botticelli paints Venus but paints neither a Christian nor a pagan god for he does not believe in Venus. But for the first time we have a painter who paints for the sake of the beauty of form.

The museum tries to bring together works of art of different and often opposing cultures and civilizations. Almost all of us think that romanticism has resuscitated the culture of the Middle Ages, but this is entirely wrong. Romanticism revives a dream of the Middle Ages, revives the scenery as an idea of what the heroic Middle Ages were, but has never actually resuscitated a medieval culture. Restoration consisted of rebuilding the Gothic building, but not in preserving the true Gothic style, Gothic style was actually completely neglected and underestimated. So let us not make a mistake. The great flow of restoration of the 19th century did not give rise to the field of style, but rather to the contrary.

Theophile Gautier, famous for medieval works, went to Chartres in 1845, and writes, "I could not go to see the cathedral because I did not have time to do so." And yet it was only a little more than a hundred feet from the highway to the cathedral. Baudelaire later writes that sculpture is savage, and that there is no medieval sculpture of any value in itself. It seems that the resurrection of the Middle Ages was like the restoration of all others, an achievement of modern art. Let us only note the fact that modern art refuses to submit to appearances, that modern art is said to create plastic forms

is one of the indications of that tendency. Modern art has literally opened our eyes. It has permitted us to see things that were previously invisible to us. Similarly, half of the world's art was neglected because we did not even look at it. We discovered first the middle ages and then the art of Asia, the orient and arts that were regarded as primitive and savage.

. . . There was a time when art was a form of escape. Byron, Goethe, Schiller, Hugo, La Martine, almost all of the great romantic writers consciously took refuge in a superworld of dream. For Victor Hugo the hero is the one worthy of the superworld of art. He becomes the man who lives for art. . . . I don't wish to speak of the enthusiasm for the works of art that have inspired the romanticist and the exultation that we feel before old and new works of art, before a Rembrandt or a Van Gogh. This feeling is inseparable from a presence, and I insist, no matter how far removed the work of art when we look at it.

. . . I am going into a rather disturbing digression. Supposing that we were told that the Victory of Samothrace is a fake. This statue would immediately cease to exist for us. I don't say we would find her less beautiful. It would not even be that. It would simply be dead. Supposing that we said it is a copy of the 16th century. Then it would not become the Victory of Samothrace, but it would be dead because the copyist is a manufacture of time and centuries, and this reveals something of the deepest character of the work of art.

Never will contemporary art have for us the same value as the art of the past because there is for us a double value in the work of all that comes to us from another time, absent in the works that are a part of our own environment and reality. The great impression of art upon us occurs when art is, as it were, two jars. One of them possesses the beauty of a masterpiece, the other one is the originality of a certain period. And when the latter ceases to exist, some of the effectiveness of the impression of beauty is lost. . . . Van Gogh, Renoir, Cezanne, Picasso . . . did not suffer so that some of their paintings may decorate the rooms of a Morgan or someone like him, but they suffered first of all for painting. So that, after many centuries, men would find from their work that exultation that we today find in the works of art of many centuries ago. The modern painter's wish is to become part of the deathless world of art by seizing and understanding present day reality and thereby achieving the same result as the Egyptian achieved by trying to represent eternity or the Hindu artist by trying to represent the absolute.

The modern work of art is not done for the sake of the future but it is created for the sake of joining right now, today, the life that is created in us by the contemplation of the works of art of the masterpieces of old, and to establish a link with that life. It is an attempt through creation to join this time beyond death in which all the masterpieces of mankind meet. Nobody can think of a modern painter for whom this world of art did not exist. For all of them, this world is something that dominates them, even more strongly than their faith. Here we see the achievement in our days of this superworld. This feeling is as strong and as important in the artists of today as was the Christian faith of the builders of the cathedrals in the Middle Ages. This is what compels them to suffer hardship in a society that is often hostile.

These modern painters wanted their art

Artists' Reproduction Rights

The advent of color television and its limitless visual potentials may create opportunities for the artist akin to those established for composers, music publishers and musicians. Amendment of the laws may be needed for the artist's protection. These significant matters have not received effective action by the world of art.

Suppose the late John Sloan sold a painting outright (as most artists do). Presently it is exhibited on color television. Has the estate of John Sloan any right to income therefrom or a right to enjoin showing or reproduction of the painting? What of X, a living artist, who sold his painting? He turns on his television set. There is his picture. He did not copyright it. Has he any rights? It appears not, if recent court decisions are upheld.

When radio came into being, composers were at first delighted to have their songs or symphonies reproduced without compensation to them. Today, the annual incomes received by composers and publishers of music from radio and television (through ASCAP and BMI alone) exceed twenty million dollars. This takes no account of the vast additional sums received by musicians from radio, television and phonograph. The public demand for broadcast music accounts for these astonishing results and—with color television's arrival—suggests something of moment to artists.

Does color television offer the painter a like chance for such a place in the sun as the musician has gained? Only

if artists and their associations will bestir themselves.

An artist's recent attempt to enjoin a magazine from reproducing and selling copies of one of the artist's paintings failed. This is not the place for discussion of factual elements in the decision; however, the principle involved is a crucial one for every artist in the United States. The United States District Court sitting in New York denied the injunction and declared that the "unrestricted sale" of the picture gave the owner "the untrammelled right to reproduce."

If this stands as the law of the land, color television will offer little or no benefit to the artist. Here is an opportunity and a challenge for the world of art.—James N. Rosenberg

The subject touched on above seems to us to be of far-reaching significance. ART DIGEST has therefore, engaged counsel, experienced in the law of copyright and allied subjects, to write a series of articles for us. The coming of color television points up as never before the need for united action by artists and their associations in order to protect their work and receive the benefits therefrom. ART DIGEST intends to explore the field thoroughly and will cooperate with other groups and individuals who are interested. Our columns are open for discussion of this important matter, and we invite our readers to express their opinions.—Jonathan Marshall

Documents continued

to belong to the museum and to join there the masterpieces of old and that indeed is what is happening today. The paintings of these modern artists are already being displayed today in the museums of the world—in the Louvre and the Metropolitan, in the National Gallery and in others. Cezanne in those museums joins the great Venetian painters so that modern art which has opened its eyes in the museum is itself entering that same museum.

Galentiere:

To say that America must have no works of genius because we have magazines with a circulation of five or six millions, or because every American youth who really wants to get to a university can somehow or other do so, is to say something which cannot be proved. The fact is we don't know enough yet about mass culture to derive social laws from it . . .

An American composer said one day to a reporter of the New York Times on returning from a cultural mission to Europe, "The American people will have to learn that art is more important than baseball." . . . In 1952, 3,712,000 tickets to baseball games were sold here in New York. But in the same year, here in New York, 3,486,000 people visited art museums; art museums only, for the number who visited all museums was three times as great as the number who saw baseball games. . . .

The charge levelled by the enemies of mass culture is not, of course, that the citizen does not go to museums, does not buy handsome art books and fairly faithful art prints, does not spend millions of money on classical and other serious music, does not read first-rate writing. Indeed the fact that he does all these things is what the enemies of mass culture fear. The charge is—paradoxically—that this mass interest must kill the true creative

spirit. The American writer's ambition (they say) is not to depict the world as he sees it and reflects upon it; his ambition is to be reprinted in a million copies of 25-cent books. The composer's ideal is not the chaste string quartet, it is the Broadway musical show. The playwright yearns to be invited to write a cowboy serial for television. The painter's ambition is to work for an advertising agency. The architect's dream is a contract to design houses for a gimcrack suburban development.

I say again, these dire things may come, but they are not the characteristic of our thirty years' experience of mass culture. I am bound to speak relatively, and not absolutely. Especially in painting and in music, you will agree, I think, that we do not live in an age of giants; there is nobody living, under sixty years of age, who deserves to be called genius and master. We are all fumbling, feeling our way. So I limit myself to the odious mode of argument—the comparative mode.

In the years of the growth of mass culture we have seen the Hudson flow into the Seine. Today, for the first time, we have, not an isolated Whistler or Mary Cassatt but a whole world of younger American painters who, in their vigor and inventions, are not inferior to their European contemporaries. In these same decades, while the American people were (to their own astonishment) spending three times as much money to hear music as to watch baseball, we have seen the emergence, for the first time, of a numerous cluster of American composers (disciples of Stravinsky, Hindemith, and Schoenberg; a number of them, pupils of Nadia Boulanger), who have not their superiors in Europe. In these years of the development of the cinema (followed by radio and television), America created for the first time a native theatre of genuine

distinction and of intense interest to European audiences; and whereas the world used to take its musical plays from Vienna, it now takes them from New York. In the years when the circulation of the most popular magazines rose from some two million copies to six and even ten millions, American literature—again for the first time—joined the stream of world literature; so that a brilliant French critic, Claude-Edmonde Magny, could write a work entitled, "L'Age du Roman Américain," and the Italian novelists, as well as the French and English novelists, could go to school to our novelists; and the London Times Literary Supplement could judge contemporary American poetry to be "the most important movement taking place in poetry today, because it demands that the creation of a modern poetry should be accompanied by ceaseless debate about the first principles of writing"; and the London New Statesman & Nation could speak of our Edmund Wilson as "probably the greatest 'naturalistic' critic writing today."

Forgive me, ladies and gentlemen, if I seem to have been false to my promise merely to examine the facts, and appear to have fallen into the vein of American vantardise. These are the facts—at least, so far as they go. If I had time, I should not be in the least reluctant to traverse with you the uglier side of our mass culture, the side that is perhaps most clearly visible in our political life. My purpose has been to show you—very hastily—two things: that mass culture has certainly not yet killed true culture, has not killed the creative impulse of the aspiring individual spirit in this country; and secondly, that the time has been too short to permit us to deduce the laws of society from our own experience of mass culture. The facts, thus far, do not authorize us to cease to be watchful; but they do not command that we be pessimistic.

1. *"The Dressmakers,"* 1891, Mr. and Mrs. Ira Haupt, New York
2. *"Interior at L'Etranger la Ville,"* 1893, Smith College Museum of Art
3. *"The Bench,"* 1895, Georges Renand, Paris
4. *"Under the Trees,"* 1894, The Cleveland Museum of Art
5. *"Mother in Profile,"* c. 1895, Mr. and Mrs. John Hay Whitney, New York

1



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3





Vuillard's Intimate Art

by Robert Goldwater

*The Museum of Modern Art's Retrospective in Cleveland
Invites an Appraisal of a Major Artist in a Minor Key*

"For a mind of such agility, and for a sensibility so reticent, the minor subject . . . may be the best release for the major emotions. Only the pedantic literalist could consider the subject to be trivial, the triviality is in himself. We all have to choose whatever subject matter allows us the most powerful and most secret release; and that is a personal affair." (T. S. Eliot)

Belated impressionist, Nabi, symbolist, intimist, Edouard Vuillard has had many epithets attached to him. Like all labels, none of them fits exactly; that there should be so many suggests the elusive quality of his art. Other names—impressionist, cubist, realist—however inaccurate, have been filled out by the artists they were meant to caricature or to summarize. For Vuillard, and for his friend Bonnard, so close to him in "style" and yet so different in emotional content, the expansion of the name into the ideal image has not yet taken place. Perhaps it never will, and Vuillard and his generation will continue to remain in the useful and misleading category of the transitional. In other words, Vuillard created a style of his own, unified and valid, that did not in the least arrest, or even trouble, the mainstream of painting. Because many of the elements out of which he made it are recognizably impressionist he has been called an epigone—the last of the impressionists; because his use of those elements has had a relation (and a probable influence upon) both European and American painters of the last decade he may with equal justice be called a forerunner.

The approximate date of the first pictures of Vuillard's artistic maturity is 1890. He was at that time in close association with the young followers of Gauguin, the Nabis. Captured by the master's rejection of impressionism, the members of the group (Denis, Serusier, Bonnard and the others), were full of ideas on how to produce an art at once decorative and meaningful. Vuillard's canvases of 1891 (like *The Dressmakers*, collection Mr. and Mrs. Ira Haupt, New York), in their flat tones, bright

colors, elimination of detail and swinging, undulating contours bear the imprint of the period. Their direct inspiration was no doubt Gauguin, the painter seen through the eyes of Serusier the theoretician. But more deeply they are part of the general movement of *art nouveau*; not the *art nouveau* of architecture and the applied arts which follows, but that of the painters of 1886 to 1891, the Gauguin of the Brittany pictures, the Van Gogh of Arles, the Seurat of the *Chahut* and the *Circus*, whose important contribution to the creation of the later style (to which I first called attention more than a dozen years ago) is still not sufficiently recognized. Vuillard may be said to have shared with them in its making.

"For Vuillard the crisis caused by the ideas of Gauguin lasted only a short time," wrote Maurice Denis. Indeed, already by 1891 he was employing his characteristic mixture of large unbroken areas set in the midst of broken, all-over patterns, and of curves of sleeves and backs, hair-buns and lost profiles against a structure of straight lines. *Two Women by Lamplight* (1892, Musée de l'Annonciade, St. Tropez) exhibits all these features, plus one of Vuillard's favorite effects, the strong and mysterious contrasts of artificial light. Historically, this may be seen as a combination of the decorative effects of *art nouveau* and impressionism. Visually, it helped to solve what seemed one of the difficulties of late impressionism, the dissolution of the individual objects in a painting. Psychologically, it created the mood so peculiarly Vuillard's own, in which, though the light and color of the whole canvas moves and dances as in any impressionist composition, the figures are held, at once isolated and bound, in a rigid structure and a laden atmosphere.

For the next decade Vuillard worked in the style thus all at once evolved. It is the manner of *The Dressmakers* (1891, Jacques Seligman, New York), of *The Family After the Meal* (1892, collection Richard A. Peto, Isle of Wight), of *Interior at l'Etang la Ville* (1893, Smith Col-



lege Museum of Art). These pictures are close-ups, scenes of domestic ordinariness, drawn from Vuillard's own family and surroundings, his sister, his mother, her dress-making which went on in the house, and later, his brother-in-law Roussel and the baby.

During this same decade Vuillard was commissioned to do several series of large decorative panels. These too come from the life around him, and when he went out of doors it was no farther than the Luxembourg Gardens for subjects that were more idealized, certainly, but of a domesticity equal to any of his interiors. The panels now in the Cleveland Museum (*Under the Trees*) and the Dallas Museum (*La Promenade*), both from the same series of 1894, included in the exhibition at the Cleveland Museum of Art are typical. Flatter than the smaller pictures, they are a reminder of how much Vuillard did belong to his style and time. The elongated proportions, the decorative repetition of verticals and horizontals to hold the stippled curves of the pattern, the fuzziness and lack of contrast reminiscent of tapestry are all of the period. Indeed, they remind us of another, lesser artist, Kate Greenaway, who was charming in much the same subdued and well-mannered way, and invented an even more polite domestic fairyland.

What is it that defines the atmosphere of Vuillard's style? Great names have been adduced as suggestive parallels: Mallarmé, whose good friend he was; Proust, who with equal intimacy and detail described a more elegant society of pre-war France. The mention of writers, and writers such as these, is evidence enough that there is more here than simply a recording eye and an incredibly skilled hand responding to a sense of decoration. The parallel with Proust is exact in that, like the world of the novelist's childhood, this is a world of feminine domination, of children and old women. Some of the decorative panels, such pictures as *The Park* (1894, collection Mr. & Mrs. William B. Jaffe, New York) or *The Bench* (1895, collection Georges Renand, Paris), might well illustrate scenes from Proust, and while the interiors are more modest than any he describes they are equally charged with emotional tension. Here, rather than in the later, elegant, graceful, but altogether objective portraits which have none of the caustic quality of Proust's descriptions, the parallel is close. How close, we may know in 1980, when Vuillard's notebooks are opened.

There are certainly "symbolist" elements in Vuillard's art. Though he enjoyed pure paint and pure painting, his is a naturalism with overtones. Everyday objects, scenes and human relations are invested with a concentration and intensity that lends them meaning beyond themselves. This is not just impressionism moved indoors. In this sense Vuillard's achievement is related to Mallarmé and the whole symbolist circle with whom he was on close terms. But the parallel with the poet must not be carried too far. Mallarmé's world is essentially an isolated one. The poet is alone in his relation to the world around him; he ignores or transcends his middle-class surroundings. Vuillard exists only within them. His house and its objects, his family and their relations to each other, their existence *together*, these are Vuillard's universe. We have only to compare his rendering of it with the comparable one given us by his friend Bonnard to see how personal his interpretation is, how fraught with tension and filled with a sense of confinement and explosive forces under the surface.

Yet Vuillard never seems to have suffered from any feeling of being hemmed in. We do not know how conscious he was of the effects achieved in the pictures of the 'nineties'. As a decorator he was of course always in superb control, and we are aware of the pleasure he took in these crowded rooms, so filled, not alone with objects and people, but with an animation of color, texture and pattern at total odds with the sparseness and repose demanded by a modern taste. But how much was Vuillard aware of mood, to what extent did he intend something

different from the psychological record he has left us; did he intend it at all?

The exhibition quite properly emphasizes these early works. After 1900, with an occasional brilliant exception, the vision fades. Why it did will never be completely explained, yet its fading cannot be explained away (as some French writers in their understandable friendship for Vuillard have tried to do). The change had something to do with portraits painted on commission of people and interiors he knew less well than formerly. It had something to do also with a new milieu into which he was introduced by his friends the Hessels, a society of greater ease and luxury than he was used to at home, one in which more spacious and more public interiors were setting and background for the inhabitants rather than the immediate extension of their personalities. The crowding is gone, but so is the intensity; in the paintings as in their subjects, taste has replaced emotion. It is an exquisite taste, rendered with a practiced hand by a master craftsman and decorator, and it produced pictures of great quality altogether external to their themes. One sees that for Vuillard's art the argument on historic labels is meaningless. Vuillard the symbolist is Vuillard the intimist, and his symbols are the signs and atmosphere of intimacy.

The change, or rather the loss, in Vuillard's painting was more than a personal phenomenon. Vuillard belonged to a generation and a group of great initial achievement and tremendous future promise. Maurice Denis, Emile Bernard, Serusier, Verkade, Vallotton, Roussel, Bonnard and Vuillard were all artists of great talent if not in every case of genius. Yet all, with the exception of Bonnard, to a greater or lesser degree suffered the same fate of shrinking rather than growing with age. In part this can be put down to personality. But in large part too, it must be put down to the task this group attempted: the renewal of the impressionist vision through a theoretical program designed to enlarge its meaning, i.e., to create new symbols. Those least affected by theory—Vuillard and Bonnard—came out the best, proof perhaps of their intuitive strength and perspicacity.

In France, Vuillard's reputation has been consistently high. Compared to other painters of Paris his recognition in the United States has come late. Perhaps this is due to our leaning toward extremes. Picasso, Matisse, Mondrian, Kandinsky, Brancusi achieved widespread recognition earlier here than in Europe. Our taste for the more moderate—Braque, Gris, Bonnard, Laurens—comes later. But with Vuillard there was probably an added reason. His art was too closely interwoven with a mode of living of a country and a class to be immediately appreciated elsewhere. For the French it was like a souvenir, a reminiscence still in their own memories distilled into a symbol by the sensibility of a genius. It was part of the continuity of their own culture. But for us some distance was needed before these pictures could detach themselves from the closed and intimate life that gave them birth and expand beyond the immediate circumstance of time and place. We now have this distance, and Vuillard—symbolist or pure painter—takes his rightfully important place among the modern masters.

Robert S. Goldwater, professor of art history at Queens College, is the author of numerous books on art and was editor of the late *Magazine of Art*.

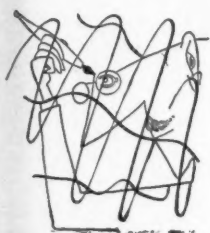
Vuillard Retrospective in Cleveland

Assembled by Andrew C. Ritchie, Director of the Department of Painting and Sculpture at the Museum of Modern Art, America's first comprehensive Vuillard retrospective has opened at the Cleveland Museum of Art and will be on view to March 14. The exhibition which is jointly sponsored by the two museums will be shown in New York from April 7 to June 6. The major portion of the 130 paintings which have not been shown here before, and 28 prints, are included. Mr. Ritchie has written the exhibition catalogue.

"Terminal"



"Self-Portrait"



Saul Steinberg *a profile by Rosalind Constable*

Nothing has been taken so seriously by the psychologists as laughter. What makes us laugh? Some of the answers have been pretty grim, but they are mild in comparison with the analyses of what makes a humorist funny. Risibility has nothing to do with it. To adopt a current cliché: "It's not as simple as that." With our taste for complicated motivation, nothing can be taken at face value, and least of all the works of a humorist. Freudian undertones? There's more to it than that.

A new Lewis Carroll has been discovered by analysts, with sociologists and surrealists both staking claims to his work. Today more intellectuals are intrigued by his inordinate interest in little girls than by "Alice in Wonderland." (It was recently suggested that there is more to Edward Lear's nonsense, poetic and artistic, than meets the eye, and his hidden motives and meanings will no doubt make a rewarding study.) Among living humorists, it is generally conceded that the drawings of Thurber are, in fact, dispatches from the War Between the Sexes—although, of course, some people insist that it is not as simple as that. Saul Steinberg has presented more of a problem, and therefore more of a challenge.

Most people are agreed that Saul Steinberg, the New Yorker cartoonist (as distinct from Saul Steinberg the superb draftsman) is a monstrosity funny man. It should be possible to think that his cartoon of a man drinking poison through a straw is funny precisely at that level. But more people think it funnier, and certainly more significant, if they add that what Steinberg meant was that modern man is so conditioned that even in his moment of greatest despair he still observes the amenities.

When Steinberg drew a cartoon showing a child strapping its father to a toy railroad track a sociologist promptly intoned: "Something must have gone basically wrong in his childhood." Indeed, who today would dare defend his childhood, or remember it as innocent? Childhood is the time when small boys are in love with their mothers, and wish their fathers dead. Steinberg has not, however (so far as we know), publicly allied himself with infant parricides. He has, though, spoken fondly of his mother and told how, back in his Rumanian childhood, she baked magnificent cakes, and clothed them in a baroque splendor of colored icing that enchanted the

little boy. Naturally, since this information became available, every curlecue in a Steinberg drawing comes directly from his mother's icing gun.

Saul Steinberg was born Ramnicul Sarat, near Bucharest, in 1914. He studied sociology and psychology at the University of Bucharest, and in 1932 left for Italy to study architecture. He got his degree from the University of Milan in 1940. In the meantime he had published cartoons in various Italian magazines, including the excellent and anti-facist Bertoldo. When World War II broke out, Steinberg left for Brazil, reached the U. S. in 1942, and the following year was an American citizen wearing the uniform of the U. S. Navy. His cartoons began to appear in the New Yorker in 1941, and the war, which sent him to China, India, North Africa and back to Italy, turned him into an acute and witty observer of weary, neutral-aged men in uniform, sitting under palm trees and punkahs, surrounded by outlandish foreigners, in parts of the world they had never asked to see.

Published in the New Yorker and later in his books, "All in Line" and "The Art of Living," these brilliantly sardonic drawings at first puzzled those who were looking for the joke, but as his style caught on, established his reputation as a draftsman. In 1946 the Museum of Modern Art included him in an exhibition of new talent, Fourteen Americans. Reviewing Steinberg's contribution to the exhibit in the New York Times Magazine art critic Howard Devree asked "It's Funny—But Is It Art?" For two columns he wrestled with the problem and came up with the conclusion: "Yes. No." Since that time Steinberg has been compared to Voltaire, Klee and Picasso, described as a descendant of Proust, Joyce, Kafka, and early icons. "Steinberg's world is composed of ridiculousness and despair," wrote a critic in Commentary. "It is a closed and narrow world, abandoned by love."

It is a fact that this desperate man, an inveterate party-goer, can often be observed at parties actually looking desperate, an effect considerably assisted by a dispirited blonde moustache, which droops even lower on the right, enhancing the aura of *angst*. The truth, however, is likely to be that Steinberg is hungry, and ready to go home to his second dinner. Every night, around one a.m., he sits down with his wife Hedda Sterne to what he calls "a new dinner" [continued on page 24]

New York

Vermeer: "The Musical Company," "Lady Playing a Spinnet," "Dutch Interiors" [left to right]



Counterfeits and Conservation by A. L. Chanin

"Lady Playing The Spinnet"
Attributed to Han van Meegeren



Behind the one simple and fundamental fact of the work of art reposing in glory as an object of beauty in a museum, home or gallery are many vital behind-the-scene problems — namely, preservation, restoration, elimination of later "corrections," attributions and detection of outright forgeries. Two unique exhibitions at the Brooklyn Museum and the Wildenstein Galleries throw probing light on these vexing aspects of art.

The Brooklyn Museum's brilliant and thoughtful presentation, entitled "Take Care," (on view to February 28) is a must for everyone interested in art. It is the work of Caroline and

Sheldon Keck, official restorers for the Brooklyn Museum, the Museum of Modern Art and the Solomon R. Guggenheim Museum. The more glamorous detective work of exposing forgeries is subordinated here to the problems of conservation and restoration. "Sick" paintings and the various methods of reviving some of their original glow of creative health form the central theme.

Like modern medical science, or crime detection, picture conservation utilizes an awesome array of laboratory equipment: the spectrophotometer, which plots percentage of light in pigment, infra-red, ultra-violet and x rays, micro-chemistry and powerful microscopes. But while these aids, shown in action against the ravages of time, damage and forgery are impressive, it is also obvious that they are of little value without the most complex machine of all: a knowing mind directed by a discriminating eye.

One difficult problem which is well documented by *Deborah Hall*, the work of the 19th century American painter, William Williams, is how much restoration is possible without falsifying a painting. This badly deteriorated portrait required six months of restoration work. The restored sections are now defined by faint parallel lines worked into the paint, creating an inconsistent and puzzling effect.

Cleaning and restoration reveal many surprises and have many uses. John Mason Furness' strong portrait *John Vinal* is the only signed painting known to be by him; when, after cleaning, two other heads by Furness materialized, there were more valu-

able clues to his style. In a John Hoppner portrait, Mr. Keck has eliminated prettifying features added at a later date. Cleaning of Winslow Homer's *The Gale* revealed two pictures—the freely painted sea in his late style and a tightly knit figure of a girl, dating from an earlier period.

Included in this show is a fine section on picture treatment, on manners of dealing with warping, relining and allied problems. There are handsome photograph sequences of the cleaning of Rembrandt's *Night Watch* and the brothers Van Eyck's *Mystic Lamb*, at Ghent.

Fakes and forgeries form an absorbing section, too. Among them is a Ryder so crude that the forgery scarcely needs underlining; forgery was scientifically established in this case by the masonite board on which the painting was made and which was in use only after the artist's death. Similarly, a 15th century madonna is known to be a fake from its zinc white pigment, which wasn't manufactured until the 19th century. A skillful piece of deception is an El Greco based on a portrait in the Prado; it was found out as a fake when cracks showed up white rather than black in a radiograph, since the cracks were simulated with a later paint which is opaque in the x-ray.

The accent in the Wildenstein show is exclusively on fakes. Entitled "True or False," the exhibition was assembled by the Municipal Museum in Amsterdam and is being sponsored in this country by the Corning Museum of Glass. It is for the benefit of the Menninger Foundation and will be on view to February 20.

[continued on page 25]

Stable Group Sets a Smart Pace by James Fitzsimmons

A little over two years ago, a number of New York's better-known vanguard artists got together in a fine flurry of solidarity and exhibited their work in an unused store on East Ninth Street. Last year a similar, slightly larger exhibition was held at the Stable Gallery where the third, largest and best of these annual roundups may now be seen. Almost 150 painters and sculptors are represented this year or, roughly, fifty more than last.

Artists being quite as human as reviewers and other laymen, one gathers that there was a great deal of confusion behind the scenes before the exhibitors fell in line, a great deal of that bickering, politicking and inspecting of one's neighbors conscience that seems to occur whenever high-minded people get together. Was the exhibition to be memorialized with a handsomely illustrated book? If so, what critics were to contribute the accompanying text? Why have any text at all when everyone knows none of today's writers about art really *understands*? Should this be a show of younger men, willing and able to stand on their own feet? Would the better known exhibitors only be there as bait and window-dressing? Fortunately everything ended well: this year's exhibition gives a truer, more complete picture of vanguard art in New York than the earlier ones did.

There is much to be said for hanging well-known artists—their work, at any rate—alongside of younger men. The leader can see whether he is still leading. The follower can see whether he is following too closely, whether it may not be time to strike out on his own. The spectator can see whether any radically new styles are appearing—or, in the absence of new styles, new syntheses. Considering the show as a whole, it is clear that many of the younger artists are striking out on their own and that they are doing so along the path of synthesis and rediscovery, rather than invention.

A large, mixed show of this kind makes possible certain generalizations about art in New York today. It is clear that expressionism (mostly abstract, occasionally figura-

tive, occasionally combined with and modified by other attitudes) is still the dominant movement. A handful of the paintings in this show might be called abstract impressionist. The best known abstract impressionist, Rothko, is missing (as are Still and Newman), but there are excellent canvases by Ferren, Okada, Corbett, Jim Benton, Rosemarie Beck and Helen Frankenthaler. Another handful (including one of the best, most fully realized paintings in the show: Fritz Glarner's) are in the De Stijl tradition. At least one painting, Joan Mitchell's, comes quite directly out of cubism (though it is more open). Miss Mitchell has an austere, rigorously disciplined sense of the grandeur of space, and arranges her cascading planes of cubist color with the utmost sensibility.

Another generalization (which, no doubt, could also be made about a similar cross-section of European painting) is that even today too many artists are content to combine Picasso and Matisse (the color of one, the design of the other), disguising the pastiche with rough handling, a *l'expressioniste*. Still others seem to be plagued by vivid memories of Soutine, Kandinsky, De Kooning or Gorky.

The dozen or so pieces of sculpture in the exhibition might be classified similarly as expressionist, abstract expressionist, abstract-organic (i.e., biomorphic), and constructivist. Of the organic forms, I liked best Louise Bourgeois' tall, slender monolith of wood painted white—like some strange tulip; of the constructivist works, Sidney Gordin's arrangement of open and closed planes, circles and rectangles interpenetrating in space; and José de Rivera's steel turning, an aerodynamic cockleshell painted black and red. I also liked Lassaw's star-cage perched on four legs; and a black wood figure, as gravely ceremonious as a Kabuki dancer, by Louise Nevelson. In these pieces one senses the unimpeded flow of the sculptor's creative impulse: the harmonious wedding of content and form.

[continued on page 25]

Top row left to right: H. Solomon
K. Okada
E. Asher
P. Fine
G. Hartigan

Bottom row: E. Donati
E. Corbett
N. Blaine
H. Frankenthaler

Sculpture: J. de Rivera
S. Gordin
L. Bourgeois
I. Lassaw



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Digest



"Furlough"



"The White General"

George Grosz: Profiteers and Prison Camps by A. L. Chanin

Shortly before Hitler came to power, George Grosz, who had been in court three times on charges that his art was "corrupting the inborn sense of shame and virtue innate in the German people," had a vision, warning him to leave Germany for America. The next day Grosz received a cable from the Art Students' League inviting him to teach here.

"I know today," he has written, "that a definite Power wanted to save me . . . perhaps it was to serve as witness." And it is chiefly as a testimony of an acute witness of this savage century that the full-scale survey of his art at the Whitney Museum of American Art (to March 7) is most impressive: not a neutral and passive witness, but an angry man seething with moral indignation and armed with a lethal gift of caricature. Grosz has painted a bitter record of the nightmare through which 20th century man wandered and still wanders. (Concurrent with the Whitney show, the Associated American Artists Gallery is showing a small Grosz retrospective, on view to February 13.)

The Whitney and A.A.A. shows reveal Grosz as an illustrator of the highest order. He is an illustrator who has drawn on many sources for his art, however: Bosch, Gruenewald, Goya, Daumier, German romanticism and even Gustave Doré and futurism. They have been well absorbed by his powerful talent. At its least, his expression is lively; at its best, it has a jarring eloquence. Grosz is most memorable in his powerful drawings, particularly from the period shortly after World War I,

and in his resourceful watercolors. Stripped of the interest of theme, his paintings of quality are few, largely because color—the heart of any canvas—is frequently lurid and otherwise fails to sustain an incisive, brilliant draftsmanship.

The Whitney survey deals chiefly with Grosz's American years and provides only a few tantalizing glances (as does the A.A.A. exhibition, too) of his most fruitful German period after the first war, when the artist expressed a "disgust and aversion for mankind." From a rather mannered café drawing, Grosz progresses to a grisly 1917 drawing of murderers playing cards; to a vivid 1918 oil of another murderer; to a vitriolic blast at decrepit German cannon fodder, in the famous drawing *Fit for Active Duty*, and to the *White General* of 1919, which anticipates Hitler's reign of terror.

For a brief period he felt the impact of dadaism, as seen in a 1920 collage and watercolor, *The Engineer Heartfield*. A reaction to dada followed, and *Portrait of the Poet Max Hermann-Neisse*, of 1927, is in the style of the New Objectivity Movement. The American period is disappointing in the examples shown. It includes inconsequential textural studies, several monochromatic moonlit landscapes, skillful but unimpressive studies of nudes and some deft watercolors of street scenes.

The old fire and passion returns, however, with watercolors inspired by the Vienna battles of 1934 and rises to bitterly eloquent heights with a searing watercolor of Gestapo torture, *After the Questioning*. An-

other striking watercolor is *The Menace*, of 1934, in which Hitler emerges as a phantom ogre out of fluid whirling washes. The Second World War found expression in involved symbols and grisly infernos: *The Pit*, a symbol-packed panorama; the macabre cartoon in oils *The Mighty One Surprised by Two Poets* and the desolate *The Wanderer*. Recent pictures include a series entitled *The Painter of the Hole*, in which Grosz rather laboriously satirizes abstractionists, and in further highly symbolic and lurid watercolors assailing a grey Marxist world.

One insistent question posed by these shows is this: what would Grosz have been as an artist in a placid world of peace? "I never wanted to be a caricaturist; events forced me into it, almost against my will," he has written. His ironic title for a 1930 drawing, *The Situation Makes the Man*, suggests what may have created Grosz's art. First, he was plunged into a World War and witnessed the slaughtered, the crippled, the decaying; peace ushered in the horrors of a post-war German inflation which toppled moral spiritual values.

This seething subject matter was paralleled by the influence of the nihilistic audacities of the dadaists; from them and the futurists Grosz learned a modern idiom and sharpened his draftsmanship, all the better to impale the post-war profiteers. When he arrived in this country in 1932, Grosz temporarily lost this vision. The Nazi nightmare and ominous signs of another war revived his savage art.

Marin's Dynamism by Robert Rosenblum

There are those who, while recognizing the high quality of Marin's art, have nevertheless criticized the ostensible narrowness of his point of view. To them, the large memorial show on view at the American Academy until February 14 should be something of a revelation; for seen in retrospect, Marin demonstrates a breadth of scope in both his personal creative achievement and his historical position.

One begins with the *Weehawken Sequence*, precocious for 1903, where fauve colors, slashing brushstrokes announce Marin's familiar, if as yet uncontrolled energies. By contrast, there follow the structurally disciplined and elegant little etchings of European scenes, which continue delicately and rather conservatively the Whistler-Sargent tradition. And then suddenly, in the 1910s, back in New York, and under the impetus of the new cubist-futurist vocabulary and the intoxication with city sensations which similarly animated Stella and Weber's art, Marin makes his first mature statements.

Whether he treats city or country, it is this initial excitement with the recording of kinetic impressions which lies at the basis of Marin's work. With the "lines of force" of the new abstract language of the 1910s he crystallizes with quick, certain strokes the basic movements before him. Unfailingly, he also grasps the flavor of the experienced moment without losing the larger, more abstract rhythms. He characteristically often isolates his subject with an enclosing border, creating both an intimate fragment and, by virtue of compression, a more intense visual core. With all his formal mastery, he captures, too, such specific perceptions as the tang of salt-air, the impression of surging water and the rush of the El.

To these facets of abstraction and realism, to the legend of the vigorous out-of-doors Yankee, must be added as well the romantic-mystical aspects of Marin's art. Here again he stands

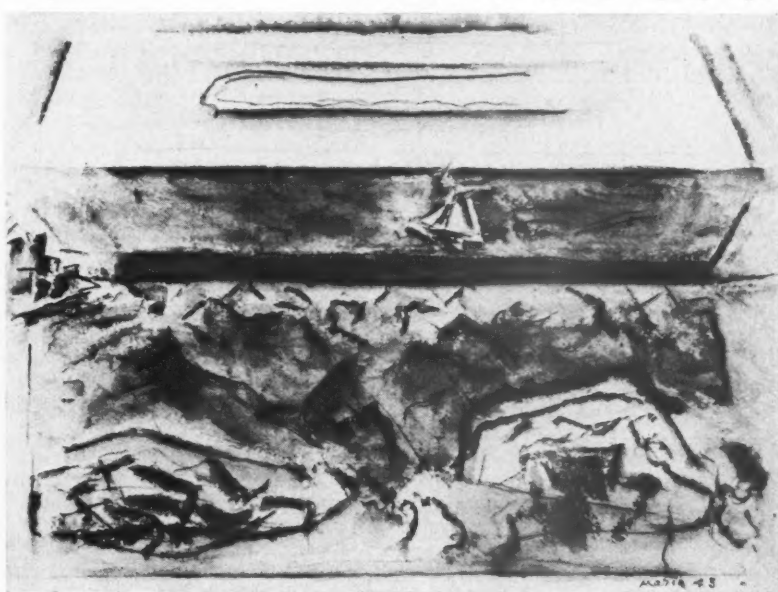
in full center of the major currents of American art; his sense of isolation and exultation before nature recall not only Homer's lonely fascination with the inhuman forces of the sea, but at times, even the more orthodox romantic vision of Ryder. Witness the almost visionary quality of works like the *Tree Forms* of 1915, (whose cryptic hieroglyphs also prefigure the more self-conscious nature-mysticism of Graves or Tobey;) or the *Sunset* of 1922 or *Apple*—and *Peach-Orchards* of 1949, which convey a sense of awe before the bursting, vital energies of nature.

In his recent works, where he uses oil paint more frequently, Marin is not invariably successful. The oil medium is less suited to the freshness and immediacy of his vision than watercolor, and the strokes of oil paint, handled thinly and briskly, at times (as in the *Lobster Boat* of 1941) become inert. Yet he can carry it off, too—more often than not—and, in fact, produces some of his canvases of the 1940s, where (a

man already in his 70s!) he parallels, even prophesies, abstract-expressionist trends. Whereas in his earlier works a distinction would be felt between sky and earth, between up and down, in the 1940s increasingly abstract impulses create over-all rhythms which eliminate these relatively naturalistic boundaries. In the *Sea in Red, Version 1* of 1948, for example, the turbulent waters are distilled into bold, interwoven forms knit together by streaks of pinkish red.

The formal analogies with, say, deKooning or Tomlin, are striking, and one is again pressed to pay homage to this master, who, throughout an artistic career of 50 active years, could continue to investigate pictorial problems with such experimental daring. He arrives, in his late works, at almost the same point as the avant-garde of a much younger generation, with the difference that Marin's art, however abstract, always remains wedded to the seen world.

John Marin: "A Composing—Cape Split #2"



Futurism: Paintings and Polemic by William Rubin

Futurism burst upon the European scene in 1909 as a pan-cultural revolution bound to developments in modern technology and expressing itself in literature, music, furniture and even clothing. Its impact was primarily intellectual, carried by the manifestos of Marinetti and Boccioni and its success was that of scandal. The violence ("we wish to glorify war") and overstatement ("the roaring motor-car is more beautiful than the Winged Victory") of futurist propagandizing was perhaps neces-

sary to overcome the inertia of Italy's cultural lag, but it has tended to busy critics too much with a justification of the painting on a theoretical basis.

These historical struggles are no longer emotionally gripping, and futurist writings seem vague and full of contradictions. We may turn more directly, then, to the actual works, and here we find reason enough to assess futurism, from an intrinsic painterly viewpoint, as one of the finest moments in 20th century art. Unfortunately, even as the ar-

tists themselves predicted, their creative span was short, covering primarily the period 1910 to 1915. Thus the very scarcity of paintings accounts for the fact that this art is too little seen and appreciated in the United States and makes us doubly thankful for the exhibition now at the Rose Fried Gallery (on view to February 13.)

The works of Balla and Severini represent the two poles within the range of futurist style. Balla, the teacher of Boccioni, was the true

New York *continued*

founder of dynamism and his work is almost programmatic in character. Severini, on the other hand, is more lyric and classical in nature, closer to the French painters of the period with whom he associated. In Balla's *Automobile Velocity and Lights* a luminous grid of browns on a gold paper ground is crossed by successive waves of mixed yellow and brown resulting in a rich tension between vertical and curved elements. The dynamic continuity of the sensation, as in the artist's famous *Leash in Motion*, suggests stroboscopic photography and the futurists were undoubtedly influenced by Marey's somewhat similar "geometrical chronophotographs." In spite of these qualities and the fact that the futurists wrote, if somewhat vaguely, about the overlap of retinal sensations, these paintings are less perceptual derivations than inventions

of patterns which convey the sense, rather than the sight, of dynamic movement.

If the expressionists penetrated the psychological realm of our existence, the futurists did the same for our motor or kinesthetic experience. In this style, but more lyrical in quality is *Line of Speed and Vortex* where curving patterns in black and orange expand from a single point to overcome light blue diagonals. By 1914 Balla was leaving the futurist style and his *Iridescent Interpenetration*, a mosaic of regular bands of small triangles, is austere and without even elliptical reference to the objective world. The interpenetration takes place not in the forms, which are rigidly compartmentalized, but in the distribution of colors.

Severini's large *Festival in Montmartre* dominates the show. The spectator feels himself in the center

of the canvas from which radiate streaks of yellow light illuminating fragments of stairs, night club signs, pipe organs, street numbers, and architectural elements—all caught up in a centrifugal swirl. Shorn of the gaiety and whimsy which marks Severini's work of this period, the charcoal *Place Pigalle* reveals the artist's fundamentally classical sensibility. Pedestrians are fitted in a maze of planes, which suggest the rays of street lamps as well as architectural parts, and create an effect less of futurist dynamism than cubist reserve. The whole is built up in pyramidal form with a lovely spotting of the light and dark areas and a superb placement of the large street signs. The comprehensive coverage of Severini's early work is rounded out by a collage and a watercolor, *Study for the Dance*, painted in pointillist style.

Beckmann's Passionate Hardness *by Sam Feinstein*

"My figures come and go, suggested by fortune or misfortune. I try to divest them of their apparently accidental quality." Ten years before his death Max Beckmann stated his objectives as a painter. "What I want to show in my work," he said, "is the idea which hides itself behind so-called reality." At the Curt Valentin Gallery, until February 20th, the work itself is on exhibition: paintings which date over the last quarter century of his creativity. They are important in themselves as examples by the German expressionist, and especially significant in relation to American expressionist painting today.

If the portrayal of human figures be the criterion, Beckmann might be called a figurative expressionist, in contrast to the abstract expressionists of the post-war period. To him the presence of the figure was an artistic necessity; the manipulation of its outlines was bound up with his pictorial rhetoric and eloquence. Where the abstract expressionists

create subjective biographies in paint, revealing weakness as well as strength, Beckmann's statements exist on a more restricted, highly conscious level: his forms are willed into a discipline articulating only strength.

He was a man engaged in a tug of war with form; he wrestled with its pictorial and symbolic context, edging thick contours upon it, loading it with allegory. His images seem bitten into bluntness, obstinate presences stated with a heavy sobriety, with flat weight, like cut chunks for leaded windows. The ephemeral, the casual, was unthinkable for him; he organizes sternly, as if performing a duty. That is both his Teutonic quality, and his modernity.

If Beckmann delineates with a passionate hardness, this quality seems to be a mean between the extremes of his feelings toward the world around him. He was alternately attracted and repelled by the phenomenon of living things, and if he is a tough poet, it is because he could

not bear to be soft. A bitter wistfulness pervades his iconography. His subjects are merely carriers for this mood, whether they be the dark faces and clenched, sharp-nailed hands which punctuate *Christ in Limbo*, the sour yellow land mass of *Monaco*, glittering in the warm blue water like a shiny-scaled monster, or *Dressing Table Still Life*, invested by blacks with ominous implications.

Beckmann's figurative symbols point up the change which the expressionist approach has undergone. To him the object was the pivot for his pictorial interpretation; he aimed, not to loosen its bounds, but to strengthen its fiber, to forge the particular into the universal. Today's abstract expressionists, having exploded the figure, find it a point of no return. Like Humpty Dumpty, it cannot be put together again; those few who are trying to do so have not yet arrived at Beckmann's consistent power and authority.

But Beckmann's strength is primar-

[continued on page 30]

Oberlin's Art Laboratory Comes East

Thirty-one paintings, a group of drawings and a French tapestry have been selected for a loan exhibition at Knoedler's (to February 20) from Oberlin College's Dudley Peter Allen Memorial Art Museum.

The Oberlin Museum's collection is used directly by students as a study laboratory in connection with their art and art history courses. It covers a wide area of western painting,

geographically and chronologically, since it ranges from Italian and French primitives to Picasso and Arshile Gorky.

The Spanish master is represented by *Woman with a Fan*, delicately drawn in ink outline, and the small, cubist *Glass of Absinthe*. Its kinship can be traced here to the flattened distances and dynamic organization of Cezanne's *Viaduct at L'Estaque*.

There are other relationships, as well as contrasts in this show: the still lifes of Chardin and Harnett; Monet's *Le Jardin de l'Infante* and Renoir's *The Artist's Garden at Cagnes*; Hobbema's *Pond in a Forest*; Turner's *View of Venice* and Claude's *Ship in a Tempest*, an unusually dramatic example by this master of the pastoral landscape.

[continued on page 30]

1. Max Beckmann:
"Women at the Bath"

2. Gino Severini:
"Collage"

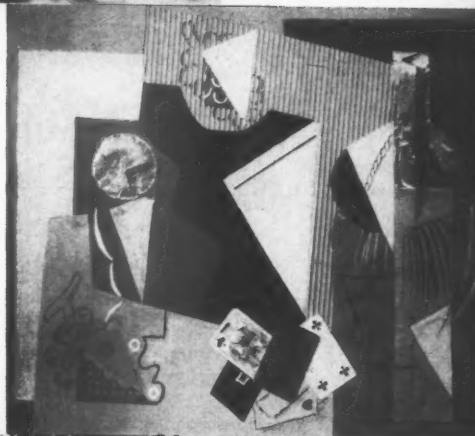
3. Giacomo Balla:
"Abstraction of Speed and Din"

4. Master of Sterzing Altarpiece:
"St. Mary Magdalene," at Knoedler Galleries

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Thomas Patch: "Perugia—The Falls of Terni"

Romantic Landscape and the Grand Tour

To some extent taste in art is bound up with taste in travel, or it has been so in the past as an interesting exhibition at the Tooth Galleries in London, entitled "The Grand Tour" (1700-1800) reminds us. If, then, you travelled in France or Germany you were merely a tourist. But if, with Paris as jumping-off ground, you went across France and through the Alpine passes into the northern plain of Italy, taking in Verona, Padua and Venice, proceeded southwards to Florence, Rome and Naples (making, of course, your longest stay at Rome) then found a leisurely way back through Switzerland, southern Germany and the Netherlands, you could pride yourself on having accomplished the Grand Tour—and become a connoisseur.

The popularity of this cultural finishing school among the "milords" and the wealthy had a decided influence on the practice of painting. The portraitist awaited their coming; it was almost obligatory for the young, titled Briton, in spruce wig and his most richly embroidered coat, to be painted at Rome by the celebrated Pompeo Batoni (1708-1787) or at Naples by the Frenchman, Subleyras (1699-1749). The Tooth exhibition includes such a portrait of Baron Walpole of Wolterton, less famous cousin of that arch-grand-tourist, Horace Walpole. Topography flourished; for the painting of a place was a necessary souvenir or reminder in those pre-Kodak and Leica days.

Some travellers took their artists with them, like the millionaire,

Beckford, whose luxurious train of coaches carried with it the watercolorist Cozens, through the mountains and into the Lombard plain: but the Italian cities had their foreign settlers as well as native topographers. At Florence, there was the Englishman, Thomas Patch, who lived there for a quarter of a century and (though he is better known for caricature portraits of celebrities) painted, in a rather crude but effective style, the Arno and its palaces. At Rome there was Richard Wilson to paint the sunset-glow behind the Alban Hills—an English Claude: at Venice, in addition to the illustrious masters, Guardi and Canaletto, the Swede, Johann Richter: at Naples, Wilson's pupil, Thomas Jones, and Francis Smith who enlivened the foreshore with a pleasant multitude of peasants, friars and elegant strollers.

Hence the long series of eighteenth-century paintings of Roman ruins, favorite promenades in the Italian cities (always with their little groups of important looking persons) like the Dutch painter Van Vitelli's views of Rome, of the Bay of Naples with the Mediterranean sun giving a cheerful pastel tint to the smoke-cloud from Vesuvius.

The worst thing that could be said about this Grand Tour Topography was that it tended to become a sort of picture postcard industry on a large scale: or, to use another disparaging term, that it produced "furniture pictures." True as this may be, a Carlo Bonavia or an An-

tonio Joli, as artists obviously not to be ranked with Guardi or Canaletto, turned out some splendid pieces of pictorial furniture. A still more interesting result of the Grand Tour, however, was the growth of the romantic idea in landscape.

It was fostered by the spectacle of mountains, waterfalls and rocky coasts. Richard Wilson's remark, on viewing the six-hundred foot cascade of the Falls of Terni, is famous. "Well done, water, by God!" The great landscape painter, according to a dubious legend, is one of the admiring spectators (with Lord Charlemont and Walpole's friend, Sir Horace Mann) in Thomas Patch's view of the Falls (shown at the Tooth Galleries)—though the figures have a family likeness to those in Joseph Vernet's version of the scene from about the same standpoint, *The Cascade*. The Grand Tour has now gone out of date or fashion. The nearest modern equivalent one can think of is "Paris and the Riviera"; the nearest approach to its topography, the views of Portofino and Villefranche in the "international" and expatriate nineteen-twenties. Instead of the "Campo Vaccino" of the Roman Forum, the modern "furniture" picture is an *Ecole de Paris* abstraction. So much one can venture to assert with some hope of contradiction: putting it in question form one asks whether travel, in itself, has lost its stimulus for artists—though to this only the artists themselves can give an answer that would have validity and authority.

57th Street

Nathaniel Kaz

His bronze, terra cotta and hydrastone possess subtle relationships that could easily be missed by the casual viewer. Kaz's attitude toward the meaningfulness of the abstract and formal are soundly involved. His most successful pieces achieve a unity that gives particularity to his works. *St. Sebastian* is mercilessly triangulated to make a convincing drama. The swirl of *Danse Espagnole*, the giant stride of *Victory of the Thumb* and the halted gesture in *Jacob Struggles with the Angel*, although cued by awareness of the realistic aspects of the forms, are realized by formal, sculptural means.

In a few works, such as *Whirling Dervish*, Kaz relies on abstract elements. Here his power is lost, for the method involves different intentions from those he has investigated intensely. (Grand Central Moderns, to Feb. 12.)—J.G.

Peruvian Pottery

Peru, during its pre-Incan civilizations, was a paradise of potters. Nazca and Chimu artists could fill the surface of a drinking vessel or bowl without a guiding outline. To this unerring space-sense—as instinctual as an animal's and lost to modern man—was added an equally sure feeling for decoration.

Nazca pottery, from the southern littoral, was polychromatic and conventionalized. The Chimus to the north were more realistic and their wares sometimes show scenes from daily life. In his naturalistic portraits the Chimu potter turned sculptor, and what is most amazing about these animated and characterized heads is that, somehow, in spite of their modelling they do not seem out of place upon utilitarian water-bottles.

Inca ceremonial drinking vessels, or keros, are of interest because of their inlay technique which is rather like *cloisonné*. But how clumsy in shape and crude in design are these wood keros compared with such earlier pottery pieces as the Mochica bottle of a blind woman, in nun-like habit and wimpled headdress, or the touching, small goblet from the grave of a child. (Carlebach, to April 1.)

—V.N.W.

National Arts Club Annual

The award-winning works in this exhibition of paintings and sculpture by members and guest artists are, singularly, the most distinguished features of an otherwise fairly homogeneous assemblage. Selected for the gold medal, John Costigan's

Springtime is a fresh and vigorously painted hilltop scene of spring planting, conveying without sentimentality the sense of a family's closeness to the soil and an almost ritualistic worship of the earth.

Henry Gasser was awarded a bronze medal for his vivid and fanciful *Winter Window* with entertaining subject matter and delightful pictorial qualities. Among the honorable mentions are Lamar Dodd's *Doorways to Yesterday*, precise and pleasant and undisturbed, and a bushy grove by Sidney Laufman in free brisk strokes, dominated by energetic black line. (National Arts Club.)—M.S.

Jane Gray

With Jane Gray, character, which she finds most often in European types, is a primary concern. The old-beyond-her-years features in the portrait, *Anastasia*, and the scarred-by-experience elderly Italians come off better than the conventional portraits of pretty Americans. And if the oil monochrome sketch of a little Czech girl, *Mariska*, is not how we like to think of a child, it is, unhappily, how many of today's children do look. In her recent efforts in egg tempera Miss Gray's colors are still in an unpleasantly experimental stage. (Seriograph, to Feb. 15.)—V.N.W.

Ellis Wilson

The vivid paintings in Ellis Wilson's current show are the result of sketches and observations made during a trip to Haiti. Most evident is the pictorially trained eye which has enjoyed and absorbed the blatant color and the almost stylized ease of movement, as well as the spirit, of the indigenous customs and dance rituals. The naïveté, the poverty, the dignity, the beauties of warm light, color and grace of attitude are depicted in bold sweeps of large, loose rhythms and a style which comprehends the usual primitive treatment of this particular subject. (Contemporary Arts, to Feb. 12.)—M.S.

Norma Mirmont

There is little connection of style or sentiment between this artist and her teacher, George Grosz. Even her earliest paintings (slightly wooden in composition but redeemed by a very frank delight in color) reveal an evenness of temperament and a love of surfaces quite at odds with her teacher. Mirmont, in her later work, seeks first of all a pattern derived from novel points of view. An outstanding example of this trend is her

Night Flight, with its delicate webs of street-lights and topographical outlines seen from an airplane. Her best productions are in the still-life genre, bright in color and informal in composition. (Van Diemen-Lilienfeld, Jan. 25-Feb. 11.)—F. S. L.

Olivia Kahn

Although her urban subjects often touch upon the social-realist tradition, Olivia Kahn is above all concerned with more pictorial problems. Thus, in canvases like *Railroad Yard* or *El Station*, she seizes upon the visual possibilities offered by these city forms, creating delicate linear networks from steel girders or the dizzying ascent of the "El" stairs. The refinement and control of her art is seen at its best in the still-lives where her urge to formal experiment is given the freest reign. (Wellons, to Feb. 13.)—R. R.

Coeval Group

A small exhibition of oils and sculpture, tending toward semi-abstract or wholly non-figurative interpretations of subject matter, with outstanding canvases by Gwyn Ferris and George Habergritz. Other contributors include William Gambini, Augustus Goertz, Si Lewen and William Tolsch. Sculptors Louise Nevelson and Charles Salerno round out the group. (Coeval, to March 6.)—S.F.

[continued on page 20]



Nathaniel Kaz:
"Jacob and the Angel"

57th Street *continued*

Ary Stillman

In the earlier paintings in this show Stillman tackles a problem posed but not resolved in his work of two years' ago: the integration of line with amorphous color. The problem is solved, most impressively perhaps, in *Door to the Sea*, a large painting with an air of confused reverie about it, a sense of overlapping visual memories of sea and coastline. That there is no confusion in the painting itself is due to the artist's successful handling of bold arabesques of black line which sweep across the canvas, weaving in and out, over and under passages of dimly luminous color. Others among the earlier paintings suggest forest clearings in which thick coiling lines, like trailing vines, tie clumps of space together.

With the more recent paintings Stillman enters on a new phase, abandoning line temporarily and working with sharply defined undulant shapes painted in pale transparent colors. Here there is a sense of constant movement and transformation. When line reappears (in *Galaxy* and *Interplay No. 2*, two unusually good paintings), it is white and a function of color. (Bertha Schaefer, to Feb. 13.)—J.F.

Karl Zerbe

Zerbe's art, like Klee's, is equally rewarding to the eye and to the imagination. His current show, titled "The Face of the City," takes for its theme the urban scene, using almost Kafkaesque visions of the city's fantastic labyrinths, of its squalor and evil. In one canvas, *Janitor*, the figure looms up ominously like a prison guard against the cage-like structure of the building he surveys. In *Newsstand*, a kiosk, arrayed with tabloids and attended by a sentry-like figure, becomes another phantom image of

the city. In the striking *Landscape with Letters*, Zerbe uses for his subject the printed letter, so prominent a part of the contemporary scene, and with this alone creates a vivid fragment of the urban setting.

If Zerbe's imagery is fascinating, so too is his mastery of picture-making. In general, he knits together flat, cleanly-outlined planes in a richly-textured surface pattern, experimenting in these works with a plastic-tempera medium. His colors are invariably a pleasure in themselves, with such distinctive combinations as tans, silvers, pinks; and the equilibrium of his slightly tilted structural axes is unerringly right. In other words, Zerbe has again demonstrated his control of form, matter, idea. (Alan, to Feb. 20.)—R. R.

Arthur Elias

This artist displays a large selection of solidly constructed, coloristically subdued paintings. His abstractions have a distinct still-life approach; the smaller forms, heavily outlined, converge in a central nucleus and are surrounded by planes suggestive of limited space behind the principal composition. In *Interior II* and *Figures*, a subtle and deliberate maladjustment of forms adds a touch of piquancy which is underscored by the use of livelier color. The artist's brush is always sure in its impulses and records his vision with authority. (Peridot, to Feb. 20.)—F. S. L.

George Hartigan

However great the degree of abstraction in her works, George Hartigan never loses sight of her initial stimulus in nature. Here two bathing scenes bear this out. In one, scorching reds and oranges suggest the heat of a beach in summer; in an-

other, cool blues, greens, pinks evoke the image of bathers sheltered by the forest's shadow. Her predilection to strong and stable compositions is in contrast to the vigor and excitement of her brushwork, an opposition seen to advantage in the richly-colored still-lives.

One of the most successful pictures is a *Matador* which recalls Manet. Here the assertive figure, while losing none of its representational integrity, is at the same time a brilliant and elegant color design in which the dazzling scarlets of the costume are juxtaposed against the austere whites and blacks of the background. (Tibor de Nagy, to Feb. 20.)—R. R.

Lee Domez

This young California artist has held many exhibitions of his paintings in Europe. His first one-man show here includes portraits and still-lives. Vigor of brushing gives the portraiture vitality and creates a sense of volume. Black contour lines accentuate the figures which are skillfully placed.

The still-lives appear to have been created under the guidance of a dispassionate contemplative vision that subordinates the objects represented to the relations of shapes and forms and the play of light. (Galerie Moderne, to Feb. 8.)—M. B.

Robert J. Wolff

The initial impetus for Wolff's canvases appears to be the coloristic variation given to cubism by Klee, Delaunay and the Synchronists. To this, however, he has added his own distinct sensibility, seen most clearly in *Nocturne 1948*, a subtly keyed network of planes which weave vivid color accents into a delicately modulated ground of grays and olives. Highly refined pictorially, his re-

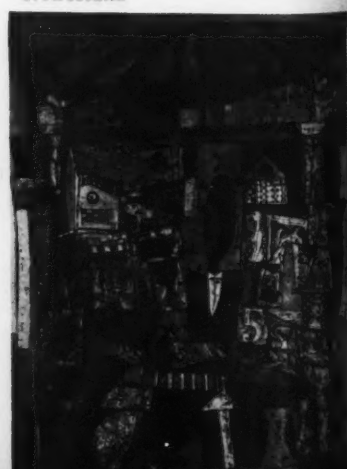
Ary Stillman:
"Variation of Forms"



W. M. Chase: "Seated Woman"
At Cooper Union



Karl Zerbe:
"Newsstand"



served and intimately felt arrangements of color-planes most often convey a twilight mood.

In his most recent works, Wolff retains this remarkable refinement while experimenting with a greater variety of shapes—at times confetti-like, at times somewhat bolder and looser, but always disciplined and informed with imagination. (Saidenberg, to Feb. 6.)—R. R.

Gruen, Bruder, Ginsberg

Lily Gruen and Harold Bruder, in their paintings, and Syd Ginsberg, in her sculpture, illustrate three divergent paths. Lily Gruen explores the patterns of the city scene and records them with discerning intelligence in her severe, constructivist canvases. Bruder, on the other hand, leaves recognizable reality behind in his lavishly colored improvisations in order to lead the spirit of the spectator into a realm of moods and dreams of his own making. Syd Ginsberg's sculptures pursue more decorative aims. In a figure titled *A Man*, perhaps her strongest achievement, she solves spatial problems with grace and simplicity. (Peter Cooper.)

—F. S. L.

American Drawings

This loan show of some 125 drawings, watercolors and pastels has been organized and sponsored jointly by the Smithsonian Institute and Cooper Union for circulation abroad under auspices of the U. S. Information Agency.

Ranging from two Copleys to a Marin, and containing work by no living artist, it was assembled to contribute to a better European understanding of U. S. life.

The excellent drawings concerned with the Civil War fall most easily into a group. Much of the work is

illustration, and amidst the topical and documentary items, the Demuth and Marin speak of the inner life of America. (Cooper Union, to Mar. 6.)

—V.W.

Leo Steppat

Viennese born, the artist came to the U. S. in 1940 and has exhibited in the mid-west and the south, where he teaches at the University of Mississippi. His first New York show reveals a strong creative temperament with a firm grasp of sculptural techniques. As yet his personal vision is divided between European influences, particularly Marini, and American welded sculpture. His naturalistic bronze *Bull* is a beautifully formed expression of animal strength and arrogance. A strangely elaborated welded *Crucifixion* has the appearance of a precious ritualistic vessel rather than the ultimate symbol of the Passion. While the work is not dated, the welded work is undoubtedly most recent and is more abstract. (Kootz, to Feb. 20.)—V.C.

Wallace Putnam

There is little more that one can ask from a watercolor than is found in these deft and lyrical works by Wallace Putnam. The brush is brief and sure, the paint fresh and crisp, and the pencil or charcoal line is soft and delicate and laden with sensibility. They are exuberant paintings, delighting in the natural configurations of the landscape, in the joyous radiance of light and color, never failing, despite the expert execution, in freshness of approach and direct communication of the artist's own pleasure and gentle, perceptive vision. Luxuriance of color is contrasted with tautness of composition; no extraneous elements are permitted,

each sparse stroke is wholly important as in a Chinese landscape, yet each work is painted with freedom, vigor, and a masterful ease. (Passe-doit, to Feb. 13.)—M.S.

Eliot O'Hara

A journey around the world is the theme of these recent watercolors painted from the Fiji Islands to the Taj Mahal. All his familiar techniques are here, applied to the refreshingly new forms and colors of exotic places—the bizarre silhouette of a Siamese rooftop or the acrid tones of the Mount of Olives. Executed with undiminished skill, the polish of these works compensate for their lack of substance. (Milch, to Feb. 13.)—M.S.

Vasilieff

Exuberance streams from this artist's canvases. Much of this *joie de vivre* results from his arbitrary use of color, which permits normally discordant colors to live together harmoniously. Vasilieff possesses an unfailing fecundity of invention. Not only does he transform a Pennsylvania landscape into a credibly exotic scene, but also in a series of still-lives, based on the same motives of objects arranged on tables, he attains on each canvas a different and effective disposition of forms and colors.

His fruits are luscious substances; his flowers exquisite in texture. In all this opulence there is no realistic insistence; objects seem to flow casually into shapes, figures into ponderable density. The large figure pieces depict women brilliantly and startlingly arrayed, their forms built up of sequences of pulpy masses that are instinct with life. (John Heller Gallery, to Feb. 6.)—M.B.

Leo Steppat: "Bull"



George Hartigan:

"Coffee Pot and Cucumber"



Vasilieff: "Blue Vase"
At Heller



57th Street *continued*

Hirsch & Adler Group

Among 50 examples of American painting during the last 200 years two canvases are outstanding. In the *Berkshires* by George Inness is one of his most living landscapes: its cloud-filled, moving sky a reminder of Constable; the tenderly treated trees, of Corot; the end result Inness.

A *Guide Fishing* was done by Winslow Homer during the Adirondacks period of the 90s. This small canvas is a marvel of contrasting textures: the solid boat rides the shimmering water in that magic half-light which is kind to painter and fisherman alike. (Hirsch & Adler Gallery, to Feb. 20.)—V.N.W.

John C. Pellew

Although John Pellew has been in this country for over 30 years, his conservative water-colors are still steeped in the English tradition. Even when he paints views of New York City—Sixth Avenue, the 42nd St. Library, the Plaza—his brush evokes sensations of English weather, with its moisture and diffused light. It is for this reason that he is most convincing in his generalized scenes of woods and sea, where he occasionally suggests the vividness of Girtin or Constable. At his best, as in *Sunrise*, with its lonely vision of sea, rocks, and sky, he echoes—at a great distance—the neo-romantic mood of John Piper. (Grand Central, to Feb. 13.)—R. R.

Therese M. Schwartz

Miss Schwartz's works might be described as Mondrians executed by Franz Kline. In color as in form they are starkly simple, generally restricted to blue or black rectilinear patterns upon a whitish ground. The artist's ostensibly rigid geometric

control, however, is countered by an expressionistic coarseness of brushwork, and the combination is not always convincing.

The large canvases range from the severity of a rough-edged black rectangle on a white square to over-complex arrangements which look like fragments of Mondrian's *Broadway Boogie-Woogie*. When a mean between these two extremes is struck, the artist is at her best. (Hacker, Feb. 8-Mar. 6.)—R. R.

Alphonse Shelton

Shelton's marine canvases are mainly concerned with the dynamic movement of waters dashing against rocky barriers. He achieves a sense of weight and mass in these weltering seas, contrasting the foaming crests and the dark troughs. The shadowed sands of an empty shore in *Season's End* is a pleasing departure from the many canvases of tumultuous upheavals. In recent canvases, the artist has turned to landscape, yet has curiously suggested the nearby sea. (Grand Central, to Feb. 6.)—M. B.

Tom Bostelle

Shadows dominate substance in Bostelle's pictorial dramas. The solid figures which cast them are usually outside the painted frame of reference. Only their dark silhouettes remain. They are psychic shadows; images of loneliness, of dislocation, of isolated death. *Severance of Communication* is typical: the single, hanging suicide, the disconnected telephone receiver. Even the artist's *Self-Portrait* is a shadow. (Hewitt, Feb. 8-27.)—S.F.

Emery Gomery

An ancient world is evoked on many of the canvases by this artist, ob-

tained through intermingling antique figures with heroic steeds that might have belonged to Diomedes.

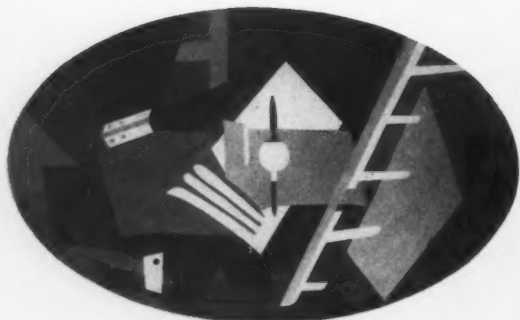
Contemporary subjects are developed with the same imaginative approach and effective schemes of organization. An example is an interior with a rounding table and handsome still-life, set against a radiant window. Figure pieces with soundly modeled forms, candid flesh tones and a fluency of bodily pose are set against provocative backgrounds. A coastal scene, *Cote d'Azur*, showing sharply-angled cliffs descending into the sea, sums up the exact character of a broken coast line. (Artisans Gallery, to Feb. 24.)—M.B.

Esphyr Slobodkina

These large abstract paintings suggest the early cubist flat-patterning with one important exception. They do not include fortuitous realistic detail in their formal arrangements—no guitars, no playing cards, no studio props, but a subtly related succession of planes. Slobodkina gains an austerity of effect by using low notes of color: impalpably differentiated grays, soft beiges, interpolations of white and an occasional area of black. Yet this austerity is animated by the sharp impingement of planes, the sensation of their sliding under one another.

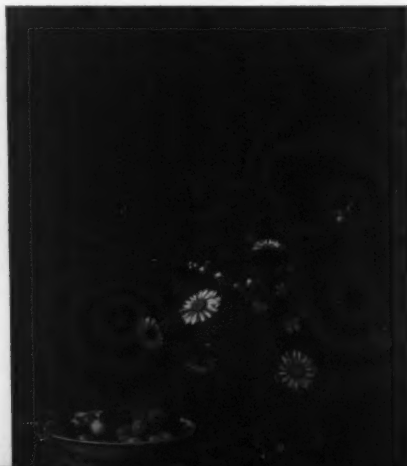
Each painting might be considered a "self-contained" cosmos. Yet this cosmos, far removed from any empirical significance, obtains arresting, decorative effects through finely-considered relations of line, of form and color. An outstanding canvas is *Composition in An Oval*, in which a white globular shape, tipped with red, forms the centripetal focus of an elaborated design. (John Heller Gallery, Feb. 8-27.)—M. B.

[continued on page 26]



Esphyr Slobodkina:
"Composition in an Oval"

George Beigel: "Flowers and Fruit"
At Hirsch & Adler.



Books

Penguin's Museum without Walls

"PAINTING IN BRITAIN 1530-1790," by E. K. Waterhouse; "THE ART AND ARCHITECTURE OF INDIA," by Benjamin Rowland. Baltimore: Penguin Books, 1953. \$8.50 ea.

Reviewed by Harold Rosenberg

The impulse to fill in or bridge all gaps in our knowledge of the past is a very strong one in our civilization. Whether the urge expresses itself in reading old family letters, in psychoanalytical digging or in historical research, the question always is: How closely does one want his memory packed—and with what facts?

The new Pelican History of Art proposes to summarize in 48 volumes "all the available knowledge" of art from primitive times to the present. Once this job is finished—in about 12 years—there will be no excuse for any big holes in one's art education. Up to now, the only world histories of art have been German and French. Besides being in English, Pelican will be more up to date and make use of quantities of newly discovered data. The editorship of Nikolaus Pevsner assures the series' high level of scholarship.

Pelican has another difference from its predecessors, and this one interests me the most: it stresses the visual fact. Almost one half (192 pages) of each volume is to be devoted to photographs, most of them full page, of works of art, and the text is to be tied to the photos. The intention is to give the reader the best possible experience of seeing works, instead of merely stuffing him with information about them and their background. The Pelican History is thus an extension of Malraux's "museum without walls."

I have before me the first two volumes of the Penguin "museum," "Painting in Britain 1530-1790" and "The Art and Architecture of India." Oddly enough, both happen to deal with periods whose art has not been largely assembled in actual museums. Professor Waterhouse drew for many of his illustrations on art in palaces and manor houses, Rowland on material in archaeological surveys and used photographs he himself took. In instances like these, the museum without walls seems the only chance to fill in for people who cannot spend years in travel and specialized research.

For all the many limitations of photographs—e.g., if this "museum" is without walls, it is also without original works of art—their presence in the book pays off as nothing else would. Without a word of the text, you can sense the qualities that make art in Britain and in India about as

far apart in feeling and in meaning as it is possible to get. One wonders if Nikolaus Pevsner had this polar difference in mind in starting his series with these two.

The various sculptured heads of Buddha, or that of the girl from Ushkur, or the torsos of the nude Yakshis with oversized spherical breasts and dance-contorted hips depict states of being utterly empty of human personality or individual will or desire; instead, there is a swimming ecstasy. In contrast, painting in pre-romantic Britain, for a long time entirely consisting of portraits of princes and aristocrats, begins and ends with the investigation of character: and this holds just as true of its later landscapes, "history" paintings and "conversation pieces".

Often changing from illusion of bulk to flat pattern, as Holbein did, or combining flatness and depth in the same picture, like Holbein and Eworth, does not affect this emphasis: Holbein's *Queen Jane Seymour*, which Reynolds criticized as "inlaid" on the background, contains as strong a tension of personal decision as his free-standing *Sir Thomas More*. And this concern with character is present in a negative way in the beautified portraits of Lely or in the stock figures of the popular allegorical subjects or theatricalized genre scenes.

You can apprehend these powerfully different motives and sensibilities of the two cultures by merely looking at the photographs. The texts confirm and amplify these impressions. The very organization of the narrative bears out the contrast between the impersonal movement of Indian creation and the individual striving of the British. Rowland's book divides itself according to the century-long periods of the different civilizations that have lain across the Indian subcontinent; Waterhouse's centers upon important individual painters and schools and completes itself with sketches of minor personalities.

Rowland insists that the art of India was primarily religious and not esthetic in intention; that it denied existence and nature for the sake of an "hallucination of the absolute"; that it was practiced anonymously as a hereditary craft; that its composition followed a system of canonical proportion; that parts of the body and face were conceived not as resemblances of specific individuals, nor of types, but as metaphors of certain familiar objects, e.g., the whole face as egg, the hand as lotus.

On the other hand, the story of painting in Britain since the 16th century begins with the practical Henry VIII sending Holbein to the continent to do likenesses of ladies he



Head of Hindu Divinity

might be interested in marrying; and it continues to be tied to social fashions, economics and history. There is a symbolism in British portraiture, too, for example in the keys in the hands of Reynolds's Commander of Gibraltar. But there the symbol relates not to the universe or the deity but to the sitter's action or his rank; if anything, it makes him more, rather than less particular. Instead of receiving his craft through inheritance, the painter in Britain picks it up as he goes along. Usually, his style is a mixture of local practices and European influences. Instead of remaining anonymous, he strives to establish his identity by every means, whether through Hogarth's bragging and publicity campaigns or Gainsborough's reticences; he seeks constantly to distinguish himself from his predecessors and cannot dissociate the merit of his work from his own social advancement.

Waterhouse's thumbnail biographies of many minor and obscure painters in England often have the sole value of coverage: and the same objective accounts no doubt for the sections on "Painting in Scotland" which keep turning up comically in his book in each period. The rule, Better Less but Better, could improve both these texts and ought to be applied to the selection of photographs, too. There are some that do not make visible any important qualities of the art of England or India, and these, useful only to fill in our lacuna, ought to be omitted and the savings spent for better reproductions.

Harold Rosenberg, critic and writer is a frequent contributor to magazines dealing with the arts. He lives in New York and is well-known among artists.

Books *continued*

The American Pre-Raphaelites

"THE DARING YOUNG MEN: THE STORY OF THE AMERICAN PRE-RAPHAELITES" by David H. Dickason. Bloomington: Indiana University Press, 1953. 304 pp., \$5.00.

Reviewed by Hilton Kramer

As a movement in painting, Pre-Raphaelitism no longer interests us very much. The values the Pre-Raphaelites defended were too generalized and unspecific to survive into a later day; they talked incessantly about "truth to Nature," but their notion of "Nature" was curiously insular, disembodied, and lacking in any awareness of nature's brute factuality. Moreover, their plastic innovations now look eccentric, rather than revolutionary, since they failed to grasp the significance of the pre-Renaissance masters they emulated and produced instead an academicism as unpromising for the future of art as the official style against which they led their revolt.

Yet, notwithstanding this judgment, there is some truth in the claim that the Pre-Raphaelites constituted one of the first modern movements in the arts. If we ask of what their modernity consisted, the answer will be found not in the plastic and literary innovations of their pictures and poems but in their view of art as the dynamic center of culture. They expected art to alter significantly their own lives; ultimately they demanded that it change the world. Thus art became for them an ideological force, and they felt compelled to pursue their ideas into the realms of architecture, furniture, interior design, typography, illustration and so on, into the arena of public taste as well as in painting and poetry.

Writing a decade ago, Clement Greenberg noted the affinity of Pre-Raphaelitism, in this respect, to Surrealism: "Both are inspired by an

ambition which looked first to change the décor and then the structure itself of industrial society. Dissatisfaction with the state of the arts grew into a more radical dissatisfaction with the very quality of life. . . ." We should add that a similar imperative was at work in the De Stijl and the Bauhaus movements which have succeeded somewhat in changing the face of our modern industrial environment.

The extent to which Pre-Raphaelitism penetrated into the American scene has not been examined before; Prof. Dickason's book is the first study. It ought to have been an absorbing study because America has shown itself to be very hospitable to the modern dynamic which Pre-Raphaelitism (a bit unwittingly) initiated in the arts, even though Pre-Raphaelitism itself did not make a significant impression here. In fact, the subject has the characteristics of a real conflict: the Pre-Raphaelites, armed with their ideas of beauty and nature, their poems and drawings and their volumes of Ruskin, marching into battle against the new American culture whose destiny already seemed to be presided over by the Machine. The failure of the Pre-Raphaelites in this conflict was twofold: their unyielding attitude toward the Machine and—more notably—their inability to see that the Machine had become permanently installed at the center of culture and would therefore absorb and transform any obstructions in its path, including Pre-Raphaelite ideas. Like many struggles of its kind, the result was a total victory for nobody but a synthesis in which neither side emerged in recognizable form.

Prof. Dickason is largely oblivious to this struggle, which is actually the framework for his subject, and hence his book is valuable only insofar as it calls attention to its material. As

a work of ideas, art history, literary criticism or social commentary, it contains no original insight and suffers from a failure to see any real significance in the material at hand. We are given chapters on Thomas Buchanan Read, William J. Stillman, Peter B. Wright, Russell Sturgis, John La Farge, and other artists, poets, architects, critics, and collectors, and accounts of periodicals like *The Crayon* and *The Craftsman*, but there is scarcely a hint of why these names might have an interest for us just now. On pages 167-168, there is a momentary insight into the relation of "the Pre-Raphaelite insistence on the importance of color and logic of structure" to the "Good Design" exhibitions of commercial objects at the Museum of Modern Art, but this relation—which might have been the *raison d'être* for an interesting and relevant study—is quickly passed over.

In place of an absorbing and relevant study, Prof. Dickason supplies only a kind of specious scholarship which quotes all the documents (often to no purpose) and cites all the sources, and yet leaves the subject of American Pre-Raphaelitism where he found it: waiting for a mind which will understand its role in our culture, and which will therefore be in a position to clarify its participation in forming the modern movement. Such a clarification will require fastidious critical distinctions and a broad comprehension of the arts in modern times—neither of which informs this book. And incidentally, a study of this kind should be more fully illustrated, not (as in the present work) with irrelevant photographs of personalities but with a generous selection of their paintings, drawings, and buildings.

Hilton Kramer is a frequent reviewer of books for *Art Digest* and also writes for other magazines.

Coast To Coast Notes

Midwestern Regional Minus Regionalism

The Fourth Biennial of Painting and Prints from the Midwest, a juried show for artists from eight neighbor states, opened recently and remains on view until March 7 at the Walker Art Center in Minneapolis. Artists from Minnesota, Wisconsin, Iowa, Nebraska, North Dakota, South Dakota, Kansas and Missouri submitted more than 800 works, and of these the jury (Edith Halpert, director of New York's Downtown Gallery; Roy Neuberger, collector of American art, and Katharine Kuh, curator of modern painting and sculpture at the Art Institute of Chicago) selected 89 for exhibition.

In a foreword to the catalogue of the show, H. H. Arnason, director of the Walker Art Center, comments that "20 years after the full flower of regionalism in the Midwest there is nothing that I can

identify as a regional flavor left in this region."

Purchase awards totaling \$2,000 were distributed by the jury. Recipients included Harry Brorby, Iowa; Marvin Cone, Iowa; George Morrison, Minnesota; Malcolm H. Myers, Minnesota, and J. Franklin Sampson, North Dakota. In addition, the American Association of University Women purchased works by John Paul Jones, Donald Anderson and Phyllis Downs.

Following the Walker Art Center showing of the works, the exhibition will tour U. S. museums under the sponsorship of the American Federation of Arts.

Top 10 Moderns in Denver

"Ten by Ten" (10 directions by 10 artists) is the title of the Denver Art Museum's current exhibition which presents "to the local public a greater opportunity than

has ever previously been granted them to see and study some of the most important painting styles of our age."

The show comprises 10 works each by Picasso, Matisse, Leger, Klee, Braque, Mondrian, Chagall, Rouault, Miro and Kandinsky. All works are on loan from New York galleries, museums throughout the country and private collections. A catalogue prepared in conjunction with the exhibition includes a statement by each of the artists represented, giving an insight into their art theories.

Three Years' Accessions at Hartford

Latest accessions to the Wadsworth Atheneum at Hartford, Conn., are being shown through February 7 in a special exhibition titled "Acquired in Three

[continued on page 30]

On the Material Side *by Ralph Mayer*

Toward the end of the 19th and the early years of the 20th century the changes in art forms were accompanied by a wider appreciation and acceptance of techniques other than oil painting on canvas, the medium which for centuries had been the universal standard for easel painting. This led to the revival of tempera painting as it was practised in the 14th and 15th centuries, a technique that had been so rapidly submerged by the popularity of oil painting that we had to do considerable research work to reinstate it as a practical method. Watercolor, gouache and pastel were also elevated from their roles as minor techniques. Even the ancient practice of encaustic was put into use to meet the needs of painters as their new forms developed.

One of the specific attractions of these methods was the lowering of gloss or specular reflection. It is not within the province of this series of articles to attempt to analyze the underlying esthetic reasons for the new predilection for the mat or semi-mat surface, or the distaste for the very glossy, thickly varnished surface, but the fact remains that nowadays we like our varnished oil paintings to have no more than a normal oil-paint gloss. We can understand that the deep-toned, or dark colored painting (the traditional portrait of the past three hundred years or so) looks best with a bright finish. It is also true that the lighter or more "blond" type of painting is more satisfactory with a dull finish.

The era beginning with the introduction of the electric light, as I have remarked previously, helped to free artists from certain age-old restrictions as to textures, extremes in handling the opaque or impasto types of painting, and other considerations of an optical nature; and there are probably a number of other technical reasons that explain this modern preference.

I am often asked how to produce a mat effect in oil painting, that is how to imitate the dull finishes of the water mediums with oil paint. Now that casein paint has been successfully promoted in ready-made tubes (formerly it had to be home-made by the artist), I am continually being asked how to make casein paintings glossy, or in other words, how to make them look like oil paintings!

We can add gloss to tempera because there is no technical objection to varnishing tempera or casein pic-

tures. By using the same varnishes and methods as for oil paintings, we can give tempera any degree of gloss we desire. Thus, an artist can take advantage of the manipulative properties of the water mediums, their quick drying and their crisp brush-stroke characteristics, and also have his choice of finish—the lustreless or the glossy. There are painters who want their pictures to be glossy in order that their color may equal the intensity or saturation of oil paintings or just because they want to make imitation oil paintings. If tempera or casein paintings are to be glazed with transparent oil colors, then they must be given a final coat of picture varnish.

To exploit the advantages of the more flexible oil-paint manipulation, one must put up with the gloss, for I know of no satisfactory way of making permanent, durable, mat oil paintings. Oil painting is supposed to be glossy and always has been glossy. Any of the expedients now available to reduce its specular re-

flectance below that of the normal linseed oil paint detracts so much from its permanence that no painter who is concerned about permanence should use them. This is well-known to the makers of industrial and architectural coatings. Some mat or flat paints are made for interior walls, which are repainted at comparatively brief intervals, but coatings which are exposed to wear and tear or the weather are given glossy surfaces; any ingredient added to such paints for the purpose of making them dull severely reduces their longevity. Nothing has been developed so far that will not turn yellow fairly soon, or that will not polish when rubbed.

Besides the addition of dulling ingredients to oil paints, artists have resorted to such expedients as painting on fully absorbent surfaces, or "drowning" their paints with excessive additions of turpentine. This latter method will weaken the paint layer to such an extent that it be-

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Saul Steinberg continued

steak with wine and dessert. There is a cat that also gets a new dinner, and the family retires around 4 a.m.

The Steinbergs occupy a house on East 71st Street, and dinner is eaten in a vast kitchen, in the centre of which is a large and comforting kitchen table. But the atmosphere of middle class European *gemutlichkeit* is shattered by the fact that the up-to-date electric stove is enamelled poppy red, and that a marble nude, plump as a partridge, dominates one end of the room. As might be expected, the cat is not altogether endearing, restless, lean, for ever on the prowl.

The marble nude is a recent acquisition, sculptured by Nivola and solemnly unveiled a few weeks ago before a group of friends invited in between dinners for the ceremony. Upstairs in his workroom, and overflowing into the billiard room, Steinberg keeps a collection of small china nudes, the kind sold to tourists on the continent. Where lesser men might feel called upon to advertise recent prosperity by investing in a solid gold Cadillac, Steinberg chose to commission a bigger and better marble nude. It is a fine gesture, worthy of a Creek Indian who has struck oil, and altogether in keeping with the paradoxical character of Steinberg, whose art certainly pays women few pretty compliments.

When Steinberg turned up in Paris last spring, the French weekly, *Carrefour*, told its readers that he was the most celebrated (and the most expensive) draftsman in the U. S. This information is quite probably correct. Nowadays Steinberg gives just two weeks a year to his New Yorker work, whipping up a batch of some fifteen cartoons every six months. But the New Yorker is no longer Steinberg's main source of income. Hallmark has paid him well enough, he says, for designing one Christmas card to support him for two years. This year he designed six, and recently completed his first Valentine. In addition his drawings are reproduced on wrapping paper, wallpaper, and fabrics, but not on ashtrays or paper napkins, since he does not wish his drawings associated with refuse. (The Steinberg ashtrays, popular a few years ago, were made without his permission, and have been discontinued.)

Then there is Steinberg the pure artist and draftsman who has been compared with Picasso and Klee. He makes about a thousand drawings a year, out of which he saves about three hundred. Last year an exhibition of his drawings filled two 57th Street leading galleries, the Betty Parsons and Sidney Janis. Steinberg pretends that he would prefer to exhibit his drawings in a Broad-

way shooting gallery, but the fact remains that in the last few years he has not been seen on Broadway and has been seen in leading museums and galleries the world over. Last summer he was shown at the Stedelijk Museum in Amsterdam, at the Galerie Maeght in Paris and at the I.C.A. Gallery in London. An exhibition will be held this month in Washington's Corcoran Gallery.

The French have long been familiar with Steinberg's work, and many French cartoonists have paid it the sincerest compliment, that of imitation. (André Francois' "The Tattooed Sailor" shows his influence, stylistically, and also indicates that the humor of "extreme situations" is no longer peculiar to Steinberg, Price, Addams, Thurber, et al.) The French critics of last summer's exhibition rather surprisingly were inclined to take Steinberg's drawings at face value, however. They called him the "vedette of humor" and were enchanted by the details of his Parade pictures, delighted with his cowboys, at once repelled and attracted by his Hollywood matrons. His line drawings they admired without reservation, apparently unaware or unconcerned that in those vast deserted public squares, in those sad and empty railroad stations, Steinberg is evoking nostalgia for the *déjà vu* and the *jamais vu* of those who never bought their ticket to Athens.

There is still a certain amount of confusion in the public mind today as to whether Steinberg is a cartoonist or whether he is to be taken seriously. His books have been little help, since they are such a mixture of visual tricks, frivolities and serious and ambitious drawing. (Steinberg, incidentally, is a master of deception; his false diplomas, imitations of faded diaries, Civil War vintage photographs and his most recent parodies of Skira-like color reproductions of ruined Roman wall murals are all delightful examples of ingenious visual mimicry.) Even specialists in art and museum directors are not sure how to take Steinberg. Last November the Virginia Museum of Fine Arts held an exhibition of Steinberg drawings. In reply to a request for biographical information, Steinberg sent them a marked copy of the catalogue from the Stedelijk Museum; he crossed out a drawn self-portrait on the cover to indicate the museum mustn't use it. The museum, however, decided the self-portrait, seen through a curtain of wavy lines (see illustration, page 9), had been printed that way and reproduced the whole thing in their catalogue as an example of Steinberg's witty invention. As it turned

[continued on page 29]

Counterfeits continued from page 10

The exhibition stresses a concept of "Pictology," elaborately described in the catalogue as a fool-proof and objective analytical method for discovering forgeries. The assumptions of Pictology are arbitrary and questionable; among other things, it is assumed that in original works the general tone in the main subject will be light, while it is dark in the imitation; that colors are vivid and varied in the original, sober in the imitation.

Despite this dubious methodology, the exhibition has many interests and is rich in novelties: a fake Mondrian set alongside the genuine article, Manet and Seurat fakes and a photograph of a notorious forgery, the tiara of Saitaphernes which was made by a 19th century Russian goldsmith and sold to the Louvre for

\$50,000 as a third century Greek ornament.

The star attraction, of course, are the Han van Meegeren Vermeer forgeries, among them *The Washing of the Feet*. The painting is so incredibly poor in color, so crowded in its space relationships and generally so shoddy that one wonders how anyone even remotely familiar with painting of quality, or with Vermeer, could have been deceived by it.

A major but perhaps unavoidable drawback of the exhibition is the fact that there are few actual examples of the masters imitated, and reproductions must serve instead. This naturally detracts enormously from what could be a dramatic contrast of the vital, breathing quality of a masterpiece and the feeble contrivance of the fake.

Stable Group continued from page 11

Among the "big-name painters" in the show, Baziotes is especially well represented with a characteristically enigmatic image, all the more ominous because it is so clearly defined: a "daymare". The work of three of the most gifted painters, Pollock, De Kooning and Albers, unfortunately arrived too late for review—as did a piece by the sculptor, Lippold.

A note concerning those paintings whose authors seem to be progressing by leaps and bounds. There is an abstract composition by Herman Cherry: little squares of dim pastel color floating on an expanse of black and dull red, very well painted and full of romantic mystery. There is George Hartigan's painting of a seated figure in glowing colors—orange, fuchsia and peacock blue—

coupled with greys, blacks and dull olive greens. And there is Perle Fine's painting in which forms seem gradually to evolve in a chaos of yellow light. For a time, Miss Fine seemed to have abandoned the conscious, structural element of art; now that it is coming back in her work, she has painted one of her best paintings. Donati, Brach, Frankenthaler, Goodnough and Grillo also belong to this group of artists who are making rapid progress and who contribute outstandingly to the show.

Others well represented include Diller, Wolf Kahn, Charlotte Park, Jane Wilson, Glasco, Greene, Brooks, Getman, Lindeberg, Solomon, Elise Asher, Rivers (a sensitive work but rather febrile, I thought), Pace, Biala (very well painted but a trifle stylish) and Yvonne Thomas.

Coast To Coast Notes

Dayton Marks a Famous Flight

The golden anniversary of Wilbur and Orville Wright's first successful flight in a heavier-than-air craft is the occasion of an exhibition titled, "Flight, Fantasy, Faith, Fact," which is on view at the Dayton Art Institute, Ohio, through February 21.

In this show, 350 art objects, dating from 2200 B. C. to the 20th century, illustrate man's desire for flight as it is reflected in art and literature, mythology and religion. The show includes early Egyptian, Grecian and Etruscan winged figures in bronze; "The Rape of Europa" by Giordano; "Mercury Entrusting Young Bacchus to the Nymphs" by Boucher; "Daedalus and Icarus" by Cavallino; "The Element of Water" by Bassano, as well as religious pictures by Baciccio, Ricci, Ghirlandajo, and a large sculpture of "Icarus" by Helene Sardeau.

Earliest piece in the show is a Babylonian seal which records the first attempt to fly, made by Etana in 3500 B. C. Culmi-

nating exhibits are medals, awards, citations and degrees from all over the world, conferred on Wilbur and Orville Wright of Dayton for their achievement.

Washington's World Revisited

Through the collaboration of Houston's Junior League Association and Museum of Fine Arts, an exhibition titled "George Washington's World," which recalls the richness and variety of culture in America and Europe in the 18th century, opened recently at the museum to remain on view until February 14. In the show, paintings, furniture, items of decoration and special memorabilia from the lives of the founding fathers of the U. S.—Washington, Jefferson, Franklin, Madison and others—will document the period as a means of fostering "a growing interest in the colonial period" in Texas, and will demonstrate that the 18th century, creative and "modern" in its own right, established many of our basic patterns in social manners and democratic thought.



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57th Street *continued*

Bruce Mitchell

His handling of casein reveals Mitchell's appreciation of its special qualities, particularly in the avoidance of the milky hues too often displayed by works in this medium. His canvases include landscapes and musicians, the former in cool, limpid notes, the latter in the hot tones apposite to their fervid melodies.

In *Hot Jazz*, five figures and their instruments, set against a vivid red background, form a rhythmic ensemble that seems to echo their impassioned performance. An outstanding painting is *Seascape*, a pink and a blue shack edging each other on the sands with the curving forms of upturned boats relieving this severity of shapes. (Rehn Gallery, to Feb. 13.)—M. B.

Lester Johnson

Power of image and plastic strength characterize the paintings of Lester Johnson's second one-man exhibit. A member of no school, Johnson has evolved his own bold and direct idiom, using deceptively simple forms; harsh, often primary color and flat areas of paint, laid on without undue attention to surface, but with knowledge and confidence. Man is his theme, man emeshed in a network of broad lines, man caught in a vertiginous horror—brazen heads, crisscrossed at the mouth with an agonized black tangle, torsos and heads simultaneously emerging from and blending into their backgrounds, all imbued with the same haunting anonymity.

The frightening statement which the artist makes about the human condition and his original syntax are certain to make this work controversial; yet the powerful handling of paint and form is undeniable and the images are insistent and penetrating. (Korman, to Feb. 13.)—M.S.

Forst-Pasilis

A group of vigorous drawings interspersed with some spontaneously painted sketches, which reveal the differing influences on two young expressionists. Felix Pasilis' work is heavily drawn, related to the German movement. Miles Forst is more lyrical and poetic, closer to the open-spaced American style. (Wittenborn, to Feb. 13.)—S.F.

Eight Latin Americans

Among the drawings, paintings and prints by eight Latin American artists are two in duco on cardboard by an anonymous Colombian primitive who must have had a fine time doing them. *Watermelon* and *Palm*

Grove originally were decorations on the wall of a bar in the little coffee port of Buenventura, which is, according to this painter, a very pretty place. His view of the river-front with its palm-trees and brightly painted houses is as tempting as an exotic travel poster. (Sudamericana, to Feb. 27.)—V.N.W.

Perdalma Group

Small in size and low in price, these oils by six of this gallery's regulars range from the curvilinear rhythms of Joyce Weinstein and Stanley Boxer (the latter's tiny, tapestry-textured canvases being only a few inches in area) to more angular abstract forms by Ara Klausner and bolder patterns by Edwin Kieffer, whose tree motifs are rendered with vigorous brushwork.

In contrast to the romantic sensuousness which characterizes the work of those artists, two painters exhibit more geometric concepts: the flat forms of Jay Soeder are tinged with overtones of surrealism, while Leonard Brenner's paintings combine precise shapes of pure color into adjusted relationships. (Perdalma, to Feb. 26.)—S.F.

Sudamericana Group

Eight Latin American artists, showing excellent woodcuts of the bullfight by Luis Seoane, free and graceful line drawings by Carrasco, and several examples of Columbian popular art. (Sudamericana, to Feb. 27.)—M.S.

Gallery East Group

Several phases of abstraction as practiced by five young painters, each represented by at least four works in this "Exhibition One, 1954". Tony Veyers is concerned with the dynamics of the natural scene rather than identifying form or space illusions. Space and not-space are constantly interchanging and uniting in Shizuko Fujimoto's work. Hers are seldom natural or organic forms, but expressive agents of feeling-states. John Andros fails to support the best approaches to his decorative style. Tony Mellara illustrates certain particulars of the Matta-machined space. Herbert Borden, motivated by the thesis that "no space can be empty", rationalizes such a continuum by associating a black area with the concept of "night." (Gallery East, to Feb. 4.)—J.G.

Sara Provan

The look of collage is in the paintings of Sara Provan. Her forms have a neat, scissor-cut appearance; paper-

thin, they seem pasted on the canvas, sometimes next to each other, sometimes upon each other. Occasionally they are modified texturally into effects which recall the varied surfaces beneath torn wall posters.

Color areas are usually reduced in intensity toward paleness or neutrality, depending upon their sharp-edged shape to give them impact. Decorative, these paintings are composed with a sophisticated reticence into ingratiating patterns. (Hacker, to Feb. 6.)—S.F.

Otto Walters

This winner of an Emily Lowe award opens his first one-man show with ten oils. All express a concern with the natural scene. Beholden to European expressionism, Walters exploits contemporary techniques. *Landscape* is a near-poetic work using slashing, short brush strokes to achieve the spatial illusion of a Cézanne. *Delta* is a low-key impasto surface which strongly reflects topographical circumstance. In the highly simplified black, gray and horizonless *Cliff*, in which the space is organized in reference to planes, the abstract intention seems lost. Usually Walters is in closer contact with the powers of nature. (Matrix, to Feb. 20.)—J.G.

Henry Schnakenberg

In this varied exhibition of landscapes, still-lives and figure pieces, a realistic approach is constant. Schnakenberg has not been deflected by the new vision from his personal esthetic of a contemplative vision of natural forms.

He has, however, modified his technical expression, attaining greater amplitude and flexibility to replace the precise statement that often brought an aridity to his earlier work. *The Gorge* marks this increased freedom in its resolution of detail into a total effect. Among the many excellent still-lives, the tightly-knit verticals relieved by the rounding, green glass terminals, in *Still Life with Transformers* is outstanding. (Kraushaar, to Feb. 2.)—M. B.

Rouault Graphics

Among the more unusual works in this exhibit of prints are two fine color lithographs from 1925, *Veronica's Veil* and *Three Clowns*. All the "saints and martyrs, obscure or consecrated" of the *Miserere* are here, including a number of trial proofs, and also the complete woodcut illustrations for the *Cirque de l'Etoile Filante*. (Town, to Feb. 13.)—M.S.

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Seymour Remenick

Although small in scale, Remenick's landscapes have all the scope and bounty of fine landscape painting. Using a fluent brush-stroke and ripe colors, the artist evokes that sense of release and fragrance that has always been the vital attraction of earth, growing grass and open vistas.

It is the immensity and wealth of landscape that constitute the gravest danger to painters of this genre. But Remenick has sufficient talent to overcome the difficulty without slighting his subject. Silvery tones, the instinctive rhythms of his brushwork and firm design unify the breadth and airiness of his landscapes. A silence reigns in these paintings that finds its closest parallel in the classic, Italian Corots.

Remenick is equally gifted as a painter of still-life. He deftly captures the essence of a few modest jugs and plates, using a restricted scale of hues. (Davis, Jan. 25-Feb. 14.)—F. S. L.

Philadelphia

WILLIAM FERGUSON: a veteran exhibitor, who is represented in permanent collections of the Philadelphia Museum of Art and the Whitney Museum, shows a group of imaginative oils and watercolors in which landscapes, still lifes, and an occasional figure are clothed with fantasy and surrealist symbolism. In contrast to the oils, which have weighty, relatively somber qualities, the watercolors are rendered with spontaneous ease and considerable grace, with free-flowing linear accents counterpointing the broad washes of color. (Donovan, to Feb. 27) . . . **GEORGE McNEIL**: In his first one man show in Philadelphia, this New York abstract-expressionist exhibits the heavily painted, powerful oils. His subjective imagery emerges through a complex process of alternate paintings in and paintings out, with residual layers of subtle color nuances building up to the directness of the broad slashing strokes which sweep his work into final simplicity. (Hendler, to Feb. 27) . . . **HUMBERT HOWARD**: Realistic forms are mixed with abstract patterns in a group of oils which arrange clean, shiny-surfaced colors into curved shapes and ribbon-like forms. Pigment is palette-knifed into flattened impastos, with hot pink, orange, and turquoise notes highlighting the decorative ensemble. (Dubin, to March 2) . . . **GROUP SHOW**: An event dedicated to young unknown talents, it features paintings and sculpture by outstanding students from three of this city's art schools. The paintings are varied in approach,

ranging from relatively literal viewpoints to completely abstract interpretations. Prizes for painting were awarded to Don Abrams and Stanley Silverberg, for sculpture to Barbara Chase, with honorable mentions given to Vincent Jubilee, Helen Shulik and Gloria Shurig. (Lush, to Feb. 20.)—S.F.

Robert Courtright

Italian Renaissance architecture, in which Wölfflin found tectonic beauty, is translated into dignified abstract collages by Robert Courtright. Apparently impressed with the grandeur and ineffable order of these old buildings, the artist has composed his muted interpretations in severe, almost classical terms. Decorative in the best sense (they do not attempt to be more), they are constructed with bits of marbled paper, strips of weather-beaten Italian newspaper and subtly tinted ground-papers. The Tuscan arches, elaborate *vias*, ribbed domes and cadenced silhouettes are rendered in the delicate pinks and pale greens of worn stone. (New Gallery, to Feb. 6.)—D.A.

John Shayn

These Biblical paintings are tumultuous canvases, each presenting a highly dramatic action from the Old Testament while conveying its intense spiritual crisis. Figures and setting are usually partially fragmented and reassembled into turbulent compositions in which writhing configurations appear, occasionally resolving themselves into large powerful masses and movements, but more often dissolving into disorder. Shayn's Biblical illustration is vigorous and imaginative. His paintings serve not merely as supplements to a text, but as a true "Bible of the Unlettered" in the ancient tradition. (Newton, to Feb. 13.)—M.S.

Geri Pine

This artist builds up abstractions with many intricacies of detail: squares, rhomboids, triangles woven into tessellated surfaces, concealing or revealing the essentials of an objective form. *The Lighthouse*, a thrusting pyramidal shape emerging from an envelopment of acute, colorful planes, is an example of this procedure.

On other canvases, the handling is broader and freer, as in *Cellist*; or in the answering curves of the structural design of *Night Fishermen*. The varied and brilliant colors of these formalized paintings do not appear as decorative enhancements, but as integral shapes and forms. (Artisans Gallery, to Jan. 23.)—M.B.

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Saul Steinberg

continued from page 24

out, Steinberg was not displeased and is thinking of developing the idea.

Steinberg claims that he draws only because he cannot write. Pushkin, he reminds us, was a marvellous draftsman, but the fortunate fellow could write. Thurber, still more fortunate, can express himself in either medium. "I don't spring from cartoonists," says Steinberg. "I admire Ingres and Seurat—not to mention Klee and Picasso. And Hans Anderson has been an influence. He did some magnificent drawings, in the manner of Lear. I have a collection of them. He drew the Spanish Steps in Rome, and he remembered how tired he was after climbing them, so he put in three thousand. It looks more like the Spanish Steps than if they had had three hundred."

Steinberg's drawings and cartoons have been reproached for their cruelty. Called upon to answer this charge, Steinberg, seated behind the littered table of his studio and looking even more innocent than usual, replied blandly: "It is rather the Anglo-Saxon dislike of anything that is anti-social; but there is also an element of goodness in my pictures, sympathy for things too small to be noticed. I notice the unpleasant things, but these I eliminate."

Rummaging around on the table, Steinberg found a Christmas card and solemnly passed it over. It showed a kindly Santa Claus riding on a sled drawn by a tiny bird. "Now this is really cruel," said Steinberg with a gentle smile. "The bird every so often gets a tremendous hit with that whip."

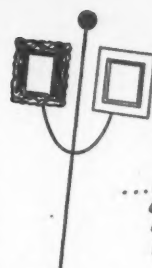
Rosalind Constable is assistant to the editorial director of Time and Life and an occasional contributor to The New Yorker and Madmoiselle.

Materials

continued from page 23

comes porous and subject to early decay, it also detracts from paint quality or visual competence. The use of absorbent grounds has much the same effect, by draining the layer of its necessary surplus oil binder.

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Coast-to-Coast continued from page 22

Years." Among the works shown are "Nativity" by a painter of the Lower Saxon School; "St. Serapion" by the Spanish painter, Zurbaran; Rubens' "Tiger Hunt"; Ingres' "Portrait of the Duke of Orleans," and Delacroix's "Turkish Women Bathing." Of particular interest are two paintings recently purchased — Picasso's "The Painter" and Vuillard's "Madame Gaboriau" and canvases by Hopper, Davis and Giacometti.

Three Centuries of New Vision

"Better worlds are born, not made; and their birthdays are the birthdays of individuals. Let us pray always for individuals; never for worlds." These lines by E. E. Cummings are quoted by the Addison Gallery of American Art, Andover, Mass., in a catalogue for its current show, "Variation—Three Centuries of Painting." The exhibition, which ends February 15, has been assembled to show that "each era gives us artists with new vision and each of these artists has evolved a personal means of expression distinct from any other." It includes representative work from the 18th century by Feke, Fragonard, Hogarth, Magnasco and Tiepolo; from the 19th century, Cezanne, Daumier, Ingres, Turner, Van Gogh; from the first half of the 20th century, by Brancusi, Dove, Matisse, Klee, Mondrian, and in the mid-20th century, by such artists as Miro, Motherwell, Tamayo, Dali and Wyeth.

57th Street in Texas

Houston's Contemporary Arts Museum is showing through February 11 recent work by Ben Shahn, Andrew Wyeth, Abraham Rattner and Robert Motherwell in an exhibition titled "Four Americans—from the Real to the Abstract." Made up of 36 paintings, the show forms the basis of evaluating tendencies in American art and "illustrates forcefully the relative degrees and approaches to abstraction."

Religious Prints in Cincinnati

A selection of 200 contemporary religious prints by artists from Europe and countries of the new world, which have been assembled in the last two years by Mr. and Mrs. Ross W. Sloniker, is being shown at the Cincinnati Art Museum through February 23. Among the artists represented are Schmidt-Rottluff, William Gropper, Maurice Denis, Marc Chagall, J. L. Forain, Eric Gill and Gerhard Marcks. In the exhibition there are 18 versions of the Crucifixion, ranging from the traditional approach of Arthur W. Heintzelman to the personal expression of Rouault and Dali. Beginning in June, a selection of 70 items will be available on loan to colleges and

museums for the following year, circulated by the American Federation of Arts.

England's Potters: A Historic Survey

The revival of interest during the past 30 years in the artistry and historical importance of English ceramics has led to the exhibition titled "English Pottery and Porcelain, 1300-1850," which opened at the Detroit Institute of Arts January 19, to continue through February 27. Assembled from the U. S. and Canada by Paul L. Grigaut, associate curator of western art at the institute, the exhibition comprises 350 pieces which show the entire development of English ceramics through six centuries, with special emphasis given to two types of wares little known in this country—17th-century "slipware," which Grigaut says is "probably the most original creation of the English potter," and "delfware" from the 18th century.

Turkish Documentary at the Fogg

Harvard University's Fogg Museum is holding an exhibition titled "The Turks in History" to March 15. This show, which will document the Islamic background of the Turkish empire in one section and the modern Turkey and the influence of the West in another, will include paintings, weapons, dress, ornaments, carpets, textiles, ceramics and illuminated calligraphy.

Two Outstanding Young Americans

First retrospective exhibitions of painter William Kienbusch of New York and sculptor Adolph Dioda of Aliquippa, Pa., opened recently at the Carnegie Institute in Pittsburgh to remain on view until February 21. According to Gordon Bailey Washburn, director of fine arts at the institute, the two artists are being exhibited together, "not because of any prior esthetic association, but rather in order that visitors may enjoy the work of two of America's most outstanding young artists in terms of a happy contrast of both artistic content and media."

A Study in German Expressionism

Growing out of this term's seminar in German art at Sarah Lawrence College, Bronxville, N. Y., a month-long exhibition of expressionist paintings opens January 18 in the Marcel Breuer Students Art Center on the college campus. Staged with the cooperation of collectors, dealers and the Museum of Modern Art, the show, which will remain open on weekends, includes work by most of the best known figures in the "Bridge" and "Blue Rider" groups, among them Kirchner, Nolde, Schmidt-Rottluff, Barlach, Kokoschka, Klee, and Kandinsky.

Oberlin continued from page 14

The exhibition is especially rich in portraits: Barthel Bruyn's *Portrait of a Lady*, William Hogarth's *Theodore Jacobsen*, a charming *St. Mary Magdalene* from the Sterzig Altarpiece, Ingres' pencil drawing of *Madame Thiers*, a powerful red chalk drawing of a head by Rubens, Benjamin West's *General Kosciusko*, a tragic self portrait by Kathe Kollwitz, Van Dyke's surprisingly vigorous *Portrait of a Man*, Hals-like in its brushwork, and the striking, *Miss Stevens* by an early American, J. Bradley. Delacroix, Degas, Rouault, Kirchner and other famous names

are also included in this fine show. —S. F.

Beckmann

continued from page 14
ily a draftsman's; color, packed into an outlined stasis, plays a secondary role within his closed configurations. Today's expressionists, in loosening the rigidities of form, grant color its majority in painting, and this exhibition raises the question whether Beckmann's essentially graphic approach, so strong in itself, was not, in the end, his limitation.

Where to Show

National

Baltimore, Maryland

BALTIMORE WATERCOLOR CLUB 49TH ANNUAL EXHIBITION. Feb. 16-Mar. 14. Baltimore Museum of Art. Media: watercolor and gouache. Entry fee \$2. Jury. Prizes. Write Roland Bogie, 508 Brook Road.

Greensboro, North Carolina

INTERNATIONAL TEXTILE EXHIBITION. Nov. 3-Nov. 28, 1954. Jury. Awards. Entry blanks due Sept. 15. Entries due Sept. 20. Write Department of Art, School of Home Economics, Woman's College of the University of North Carolina.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 44TH ANNUAL EXHIBITION. May 1-23. Avery Memorial Galleries. Media: oil, sculpture and print. Entry fee \$4. Jury. Prizes. Entry blanks due Apr. 24. Write Louis J. Fusari, Sec'y, P.O. Box 204.

Los Angeles, California

THIRD NATIONAL PRINT EXHIBITION. Apr. 26-May 14. Media: all print except monotype. Entry fee \$2. Jury. Prizes. Entry blanks due Mar. 22. Entries due Mar. 29. Write Dr. Julius Heller, Department of Fine Arts, 3518 University Avenue.

Newark, New Jersey

15TH OPEN COMPETITION. May 23-June 6. Ross Art Galleries. Open to all artists. Media: oil, watercolor and tempera. Prizes. Fee: \$4. Write Zachary C. Ross, Ross Art Galleries, 807 Broad Street, Newark 2, N. J.

New Orleans, Louisiana

ART ASSOCIATION OF NEW ORLEANS 53RD ANNUAL. Mar. 21-April 11. Delgado Museum of Art. Fee: \$5 annual dues. Media: painting, sculpture, graphic arts, original crafts. Jury. Entries due Mar. 14. Prizes: \$1,625 in cash. Write: Exhibition, Delgado Museum of Art, City Park, New Orleans 19, La.

New York, New York

AMERICAN ARTISTS PROFESSIONAL LEAGUE GRAND NATIONAL COMPETITION. Apr. 3-19. National Arts Club. Open to members. Media: oil, watercolor, pastel and drawing. Entry fee \$4. Jury. Prizes. Entries due Mar. 31. Write Boylen Fitz-Gerald, AAPL Headquarters, 15 Gramercy Park.

AMERICAN WATERCOLOR SOCIETY 87TH ANNUAL EXHIBITION. Feb. 25-Mar. 14. National Academy Galleries. Media: watercolor and pastel. Entry fee \$5. Jury. Prizes. Entries due Feb. 11. Write Cyril A. Lewis, 175 Fifth Ave.

CATHERINE LORILLARD WOLFE ART CLUB. Mar. 15-31. National Arts Club. Open to all women artists. Media: oil, watercolor and sculpture. Entry fee \$4. Jury. Prizes. Entry blanks due Mar. 1. Entries due Mar. 12. Write Dorothy Drew, 448 East 58th St.

CREATIVE GALLERIES 5TH ANNUAL. All media. Entry fee. Jury. Awards: three one-man shows. Entries due Mar. 27. Write Creative Galleries, 108 West 56th Street, New York 19, N. Y.

KNICKERBOCKER ARTISTS 7TH ANNUAL EXHIBITION. Feb. 28-Mar. 13. National Arts Club. Media: oil, watercolor, casein, graphic and sculpture. Entry fee \$5. Prizes. Entries due Feb. 24. Write May Heiloms, 1915 Morris Ave., Bronx 53.

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NATIONAL SERIGRAPH SOCIETY 15TH ANNUAL INTERNATIONAL EXHIBITION. Feb. 23-Apr. 19. Serigraph Galleries. Media: original serigraphs only. Jury. Cash prizes. Entry blanks and entries due Feb. 10. American section and foreign section. Write Doris Meltzer, director, Serigraph Galleries, 38 West 57th Street, New York 19, N. Y.

Philadelphia, Pennsylvania

AMERICAN COLOR PRINT SOCIETY'S 15TH ANNUAL EXHIBITION. Mar. 6-26. Print Club. Open to members. All color print media. Jury. Prizes. Entry fee: \$1. Membership fee: \$3. Three works may be submitted for membership before Feb. 1. Traveling show for members. Entry cards due Feb. 16. Work due Feb. 18. Write Katherine H. McCormick, 300 W. Upsal Street, Philadelphia 16, Pa. Work to be sent to Edythe Ferris, 240 S. 45th Street, Philadelphia 44.

Portland, Maine

78TH ANNUAL EXHIBITION. Feb. 28-Mar. 28. L.D.M. Sweat Memorial Art Museum. Media: oil, watercolor and pastel. Entry fee \$3. Jury. Write Bernice Breck, 111 High Street.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION MARCH EXHIBITION. Mar. 7-31. Media: oil and watercolor. Entry fee \$3 dues; \$1 hanging fee. Jury. Prizes. Entry blanks due Feb. 24. Entries due Feb. 27. Write St. Augustine Art Association.

Seattle, Washington

NORTHWEST PRINTMAKERS 26TH INTERNATIONAL EXHIBITION. Mar. 11-Apr. 4. Media: all print except monotype. Entry fee \$2. Purchase prizes. Entry cards and entries due Feb. 15. Write Clarence Harris, 316 N. 73rd.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 5TH ANNUAL EXHIBITION. Mar. 7-Apr. 4. For artists working in traditional or academic manners. Media: oil, watercolor and print. Entry fee \$3 for non-members. Jury. Prizes. Entry blanks and entries due Feb. 26. Write Mrs. Mary L. Keefe, Academic Artists Association, P.O. Box 1769.

SPRINGFIELD ART LEAGUE 35TH ANNUAL JURY SHOW. Mar. 7-28. Media: oil, watercolor, casein, pastel, gouache, print, drawing and sculpture. Entry fee \$4. Jury. Prizes. Entries due Feb. 24. Write Springfield Art League.

Washington, D. C.

WASHINGTON WATERCOLOR CLUB'S 57TH ANNUAL OPEN EXHIBITION. Mar. 7-28. National Collection of Fine Arts, U. S. National Museum. Open to all artists in watercolor, pastel or graphic arts. Jury. Cash prizes. Entry fee \$2. Entry cards due Feb. 19; work due Feb. 26. Write Katherine S. Summy, 1673 Columbia Rd., Washington 9, D. C.

Wichita, Kansas

WICHITA KANSAS ART ASSOCIATION GALLERIES DECORATIVE ARTS-CERAMIC EXHIBITION. Apr. 11-May 11. Jury. Prizes. Entries due Mar. 16. Write Maude Schollenberger, 401 North Belmont Avenue.

Youngstown, Ohio

BUTLER ART INSTITUTE 19th ANNUAL MID-YEAR SHOW. July 1-Sept. 6. Open to all artists. Media: oil and watercolor. Jury. Prizes. Entry fee. Work due June 6. Write Secretary, Butler Art Institute, Youngstown 2.

Regional

Baltimore, Maryland

MARYLAND ARTISTS EXHIBITION. Apr. 11-May 9. Baltimore Museum of Art. Open to persons born or resident in Maryland. Prizes. Entry cards due Mar. 11. Entries due Mar. 20. Write Dorothy Hoffman, Baltimore Museum of Art, Wyman Park Baltimore 18, Md.

Brooklyn, New York

BROOKLYN ARTISTS BIENNIAL EXHIBITION. Mar. 10-Apr. 4. Open to artists residing or teaching in Brooklyn. Media: oil, watercolor, drawing, print and sculpture. Jury. Prizes. Write Department of Paintings and Sculpture, Brooklyn Museum.

Buffalo, New York

12TH ANNUAL WESTERN NEW YORK ARTISTS EXHIBITION. Mar. 6-Apr. 4. Albright Art Gallery. Open to residents of 14 Western New York counties. All media. Jury. Prizes. Work due by Feb. 8. Write the Sales Desk, Albright Gallery, Buffalo 22.

Chicago, Illinois

EXHIBITION MOMENTUM MIDCONTINENTAL 1954. May. Werner's Book Store, Inc. Open to artists of the 18 midcontinental states. Media: all. Entry fee \$2. Jury. Entries due Mar. 15. Write Claire L. Nielsen, Exhibition Momentum, 2624 Troy Avenue, Chicago 47, Ill.

East Orange, New Jersey

ART CENTRE OF THE ORANGES 3RD ANNUAL STATE EXHIBITION. Mar. 7-20. Open to New Jersey artists. Media: oil and watercolor. Entry fee \$3. Jury. Prizes. Entry blanks due Feb. 17. Entries due Feb. 21. Write Lillian W. Althofen, 116 Prospect Street.

A.A.P.L. SEMI-FINAL EXHIBITION NEW JERSEY STATE CHAPTER. Mar. 7-26. The Woman's Club of Orange, N. J. Open to A.A.P.L. members in good standing. Media: oils, watercolors, pastels, black and white drawings. Jury. Awards. Entry fee: \$2. Entry blanks due Feb. 20. Work due Feb. 27. Write Marion Stoddard, 27 Burnett Terrace, West Orange, N. J.

Grand Rapids, Michigan

ANNUAL WESTERN MICHIGAN ARTISTS EXHIBITION. Apr. 19-May 8. Grand Rapids Art Gallery. All media and crafts. Awards. Jury. Fee: \$1. Entries due Apr. 3. Write Friends of Art, Grand Rapids Art Gallery, 230 E. Fulton Street, Grand Rapids, Mich.

Huntington, West Virginia

EXHIBITION 80. Apr. 11-May 2. Open to all artists and craftsmen beyond high school age within 80-mile radius of Huntington, and to members of Tri-State Creative Arts Association. Media: all. Entry fee \$2 for members; \$3 for non-members. Jury. Entry blanks due Mar. 20. Entries due Mar. 25. Write "Exhibition 80", Huntington Galleries, Park Hills.

FIFTH ANNUAL NEW ENGLAND SHOW. June 6-July 4. Open to artists born or resident two months in New England. Media: oil, watercolor, casein, sculpture and ceramic sculpture. Entry fee \$3. Jury. Prizes: over \$2,000 cash and a one-man show at Wellons Gallery, New York. Entry cards and work due May 15, 16. Write Revington Arthur, Silvermine Guild of Artists, Silvermine Road, Norwalk.

Norwich, Connecticut

NORWICH ART ASSOCIATION ELEVENTH ANNUAL EXHIBITION. Open to Connecticut artists. All media. \$2 hanging fee for non-members. Jury. Prizes. Work due Feb. 28. Write Joseph P. Gualtieri, Norwich Art School.

Pittsburgh, Pennsylvania

WESTERN PENNSYLVANIA SCULPTURE EXHIBITION. May 16-June 6. Pittsburgh Arts and Crafts Center. Open to sculptors of the Pittsburgh Tri-State area (Western Pa., Ohio and W. Va.). All media. Prizes. Jury. Entry fee: \$2 or \$5 membership fee. Entry cards due May 6. Work due May 11. Write Henry Bursztynowicz, Arts and Crafts Center, 5th and Shady, Pittsburgh 32, Pa.

Portland, Oregon

FIFTH ANNUAL EXHIBITION OF NORTHWEST CERAMICS. May 13-June 12. Oregon Ceramic Studio. Open to artists residing in British Columbia, Idaho, Montana, Oregon and Washington. Media: pottery, ceramic sculpture and enamels. Prizes. Jury. Entries due between Apr. 12-26. Write Oregon Ceramic Studio, 3934 S. W. Corbett Ave., Portland 1, Ore.

[continued on page 32]

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Where to Show continued

Louisville, Kentucky

ART CENTER ASSOCIATION'S 27TH ANNUAL. Apr. 3-Mar. 9, J. B. Speed Art Museum. Open to natives or residents of Kentucky and Southern Indiana. Media: oil, watercolor, graphics, crafts, sculpture and ceramics. Entry fee \$5. Jury. Prizes: \$1,000. Entry cards due Mar. 9; work due Mar. 15. Write Miriam Longden, Art Center Association, 2111 South 1st Street, Louisville 8, Ky.

New Orleans, Louisiana

DELGADO MUSEUM 53rd ANNUAL SPRING EXHIBITION. Mar. 21-Apr. 11. Open to members of the Art Association of New Orleans. All media. Jury. Prizes. Work due Mar. 10. Write Art Association of New Orleans, Delgado Museum, City Park, New Orleans 19.

San Bernardino, California

NATIONAL ORANGE SHOW. Mar. 25-Apr. 4. Open to all California artists. Media: oil, watercolor and sculpture. Jury. Entry cards due Feb. 27; work due Mar. 13. Prizes: \$1,000 purchase awards. Write National Orange Show, Exhibit Committee, P.O. Box 29, San Bernardino, Calif.

Sioux City, Iowa

OIL EXHIBITION. May. Open to artists of Iowa, Minnesota, South Dakota and Nebraska. Jury. Prizes. Entries due Apr. 15. Write Sioux City Art Center, 613 Pierce Street.

Syracuse, New York

SYRACUSE MUSEUM OF FINE ARTS 2ND REGIONAL ART EXHIBITION. May, 4-Apr. 4. Open to artists of central New York. Media: oil, watercolor, pastels, graphic arts, sculpture. Prizes. Write Regional Art Exhibition, Syracuse Museum of Fine Arts, Syracuse 3, N. Y.

Who's News

For his creative work in ceramics, painting and sculpture, Frans Wildenhain, instructor in ceramics at the School for American Craftsmen, Rochester Institute of Technology, has won the Lillian Fairchild Award for 1953.

Associate professor of art teacher education at Brooklyn's Pratt Institute, Charles M. Robertson will serve as program chairman of the 41st convention of the Eastern Arts Association to be held at the Hotel Commodore, New York, on March 31, April 1, 2 and 3. Robertson is a vice-president of the association.

The John F. and Anna Lee Stacey scholarships for 1953 have been awarded to Albert J. Londraville, Los Angeles; Theodore Jacobs, New York, and Helen Omsky Gross, Sherman Oaks, Calif. The awards are for \$500.

Three jurors at the Peale Museum's 13th annual painting exhibition, Baltimore, Md., working independently of each other in their judging, unanimously selected Aaron Sopher's "East Baltimore No. 3," a watercolor. The work received all three watercolor prizes, two patrons' cash awards and an additional cash prize.

Congressman Richard Bolling (5th District Missouri-Democrat) has introduced a companion measure to H.R. 5397, a bill to provide for the establishment of a National War Memorial Arts Commission, which was sponsored early in the first session of the 83rd Congress by Charles R. Howell, congressman from the 4th district of New Jersey.

At its 60th annual meeting the National Sculpture Society elected Leo Friedlander president. He succeeds Wheeler Williams, who served as president of the society from 1951. Other officers elected are: Nathaniel Choate, 1st vice-president; Lawrence Grant White, 2nd vice-president; Clyde C. Trees, treasurer; Frank Elliscu, secretary, and Adolph Block, recording secretary.

Youngstown, Ohio

COLLEGE PRINT EXHIBITION. May 2-23. Butler Art Institute. Open to faculty and students of accredited colleges and universities. Media: all graphics. Jury. Prizes: \$250 purchase awards. Entry fee \$2. Entry cards due Apr. 7; entries due Apr. 14. Write David P. Skeggs, Art Department, Youngstown College, Youngstown, Ohio.

Scholarships

CRANBROOK ACADEMY OF ART MEMORIAL SCHOLARSHIPS. Six memorial scholarships of \$750 are available to creative artists of outstanding merit. Applications will be received until Feb. 15. Write Cranbrook Academy, Bloomfield Hills, Mich.

TUPPERWARE ART SCHOLARSHIP. Three scholarships of \$2,400 open to all artists under 40 from three districts in the U.S., each year. This year awards will be from New York, Chicago and San Francisco. Write Tupperware Art Fund, Orlando, Fla.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Open to graduates of higher institutions of learning in music, art and architecture. \$1,000 for advanced study of fine arts in the U.S. or abroad. Applications, due May 15, available from Deep Rexford Newcomb, College of Fine and Applied Arts, Architecture Bldg., University of Illinois, Urbana, Ill.

PULITZER TRAVELING SCHOLARSHIP. A \$150 scholarship is offered to students between 15 and 30 years of age, currently enrolled in any accredited U. S. art school. Applicants must submit for jury consideration a representative group of work in one medium only. Entry blanks due Mar. 22; work due Mar. 20. Write Vernon C. Porter, director, National Academy of Design, 1083 5th Avenue, N. Y. 28, N. Y.

Two Canadians—Stanley Lewis and Robert Hedrick—were the top winners in the Mexican Instituto Allende scholarship competition for 1954. Others who received scholarships were Betty Bernstein, New York, N. Y.; Kenneth Byler, Dallas, Tex.; Clayton Pinkerton, Richmond, Calif.; Nicolas Schlee, Phoenix, Ariz.; Barry Kernerman, Toronto, Canada; Lyman E. Klipp, Bloomfield Hills, Mich.; Ugo Grazzotti, Santa Monica, Calif.; Akiba Emanuel, New York, N. Y.; R. A. Williams, Richmond, Calif.; Samuel Bookatz, Washington, D. C. and George Grammer, Ft. Worth, Tex.

John Gregory, sculptor for the World War II American battle monument at Suresnes, Paris, France, has been elected honorary president of the National Sculpture Society. He succeeds James Earle Fraser who held the post from 1952 until his death on October 11, 1953.

William M. Milliken, director of the Cleveland Museum of Art, has been elected an honorary member of the German National Museum, Nuremberg. Dr. Theodor Heuss, president of the Federal Republic of Germany, who is also president of the board of trustees of the German National Museum, in notifying Milliken of the honor, wrote: "You have brought together in your museum in Cleveland the most remarkable collection of German art in the U.S."

American born sculptor Jacob Epstein, who is a British subject, has been knighted by Queen Elizabeth for his achievements in the arts. Congratulations, Sir Jacob.

Letters

continued from page 3

with emotional significance, expressed in communicable form.

Some contemporary non-objective art is merely experimental. Much of it is trivial, meretricious and academic. A little of it has creative beauty and significance.

GEORGE BIDDLE
Croton-on-Hudson, N. Y.

Auctions

Top Auction Prices

Pictures by Renoir continue to bring high prices at the local auctions. In the sale of the Hildegard-Anna Sosenko collection held recently at Parke-Bernet his "Femme Assize, l'Epaule Decouverte", painted in 1916, was purchased by Mrs. Tekla Bond, a New York private collector, for \$4,900, one of the highest prices paid for a painting this season.

In the same sale, Owen Elliott, president of the board of trustees of Coe College, Cedar Rapids, Iowa, bought a finished crayon study for Grant Wood's painting, "Daughters of the American Revolution" for \$2,800. Elliott said that he felt that Wood's study should go back to Grand Rapids, the Iowa town in which the artist grew up. Marvin Cone, head of the art department at Coe College, was a close friend of Wood, and they went together as young men to study in Paris.

Grandma Moses' "Sugaring Off" was bought by Mrs. Arthur Murray in the Hildegard-Sosenko sale for \$1,550.

The total amount realized in this sale came to \$40,005.

In earlier sales top prices paid for paintings were:

Gilbert Stuart's "Portrait of George Washington"	\$4,300
John Hopper's "Lady Catherine Harris"	3,100

Giovanni Bellini's "Virgin and Child with St. Nicolas"	2,600
Jean B. Corot's "Ville D'Avray—une voche et son Gardien"	2,000
Jacob van Ruysdael's "Landscape"	1,900

Auction Calendar

February 3, 8 P.M. Parke-Bernet Galleries. A sale of French & American modern paintings, drawings & prints from the property of Manuel de Villereuse-Favon, Paris, France, sold by his order, & of Jean-Paul Lariviere, Paris, & other owners. Featuring Pissarro's Le Jardin de l'Hotel, the sale includes work by Renoir, Vuillard, Vlaminck, Cassatt and others. Exhibition from January 30.

February 5 & 6, 1:45 P.M. Parke-Bernet Galleries. A sale of English period furniture & decoration, paintings, oriental rugs, silver & silver-plated ware from the property of various owners including Herbert J. Green, New York. Exhibition from January 30.

February 10 & 11, 1:45 P.M. Parke-Bernet Galleries. A sale of Oriental art from the property of the estate of the late Mrs. J. Insley Blair & from other owners. Exhibition from February 6.

February 13, 1:45 P.M. Parke-Bernet Galleries. English & other furniture & decorations from the property of Mrs. Henrietta Ritter & other owners. Exhibition from February 6.

February 18, 1:45 P.M. Parke-Bernet Galleries. A sale of Near Eastern art & Hebraica from various owners, including Rhages, Sultanabad & Aghkang pottery from the collection of M. Parish-Watson. Exhibition from February 13.

February 23 & 24, 1:45 P.M. Parke-Bernet Galleries. Historical autograph letters & musical manuscripts, including more than 30 autograph letters by George Washington & John Adams. Exhibitions from February 13.

Books continued

Wright Speaks

"THE FUTURE OF ARCHITECTURE", by Frank Lloyd Wright. New York: Horizon Press, 1953. 326 pp. \$7.50. Reviewed by Adeline Tintner

This is the first volume to reprint in their entirety the most important architectural writings of Frank Lloyd Wright, and thus it fills in the gaps left by the 1941 volume, "On Architecture", edited by Frederick Gutheim. Because each chapter is the text of a lecture (with the exception of two from a volume that is essentially a dialogue between Wright and Baker Brownell), the reader constantly senses the presence of the man Wright. The verbatim transcripts of a telecast and of the London lectures bring the reader into most direct contact with Wright's personality. Thirty photographs have been admirably chosen to illustrate the character of his architecture.

Together with Hitchcock's "In the Nature of Materials" and the architect's "Autobiography", this volume furnishes the student with material for that definitive study of Wright which has yet to be undertaken. Making the case for "organic" architecture, devoid of redundancies, it moves from a generalized view of world architecture to the closing defense, in the London lectures, of the democratic spirit which has always been inherent in Wright's thought.

Wright has been an empiricist all his life, eschewing all formulas, even the most up-to-date, and the empiri-

cal test of these writings is that they help us to understand his accomplishments. It is especially to those of us whose taste in modern architecture has been established according to standards of an international esthetic that his essays present a consistent, eloquent and spirited rationale for the liberties he has taken. While it is true, as Geoffrey Scott has said, that "no amount of reasoning will create or annul an esthetic experience", there are many people who, though liberated by a Wright living room, still feel that the ornament is *art nouveau* (which it is not) or that the fireplace is non-functional (which it is only in pure machine terms). This book can justify the seeming heresies for those who like Wright's houses but think they shouldn't. Each of his buildings has its own character and hence its own standards; each of his architectural problems has its own unique solution.

BOOKS RECEIVED

Furniture Primer

"ABC of Modern Furniture," a 36-page illustrated consumer booklet published by the Herman Miller Furniture Company, Zeeland, Mich., sets out to define the basic philosophy behind the look and the function of furniture today. It is available for 25 cents from the publisher.

ART AND ARCHITECTURE IN FRANCE 1500-1700, by Anthony Blunt. (Baltimore: Penguin, \$8.50). An account which reveals the foreign influences on French art and architecture, e.g. the Italian Renaissance, during the 16th and 17th centuries.

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February 1, 1954

Calendar of Exhibitions

AKRON, OHIO
Institute To Feb. 14: Niles Spencer Memorial.
ALBANY, N. Y.
Institute Feb. 5-25: Jenne Magafan Memorial.
ANDOVER, MASS.
Addison Gallery To Feb. 15: 3 Centuries of Painting.
ANN ARBOR, MICH.
Univ. Feb. 7-28: African Sculptures.
ATHENS, GA.
Museum To Feb. 12: R. Briggs; To Feb. 28: Ceramic National.
ATLANTA, GA.
High Museum To Feb. 7: Ben Shute.
BALTIMORE, MD.
Museum To Feb. 14: African Sculp. (Wurzburger Coll.); Fr. Pigs. (Cone Coll.).
BIRMINGHAM, ALA.
Museum To Feb. 20: Steel, Iron and Men.
BOSTON, MASS.
Brown To Feb. 20: M. Tulysewski. Childs Feb.: Europ. and Amer. Doll & Richards To Feb. 13: Selected Group.
Institute To Feb. 9: Smith College Coll.; Feb. 12-27: Scholastic Art Awards.
Mirski To Feb. 18: A. Duca.
Museum To Feb. 7: Boston Society of Independent Artists.
Shore Studio.
Vose To Feb. 13: C. Coletti.
BUFFALO, N. Y.
Albright To Feb. 14: Tseng Yu-ho; To Feb. 17: Patteran.
CAMBRIDGE, MASS.
Bursch-Reisinger To Feb. 6: Postwar German Color Prints.
CHARLOTTE, N. C.
Mint Museum To Feb. 9: 2nd Commercial Ann'l.
CHARLOTTESVILLE, VA.
Museum Feb.: C. R. Mackintosh.
CHATTANOOGA, TENN.
Hunter Gallery Feb.: Chattanooga Artists.
CHICAGO, ILL.
Arts Club Feb. 3-25: J. Heliker, W. Congdon.
June Holmes' Feb. 6-March 4: C. Aronson, B. Aubin.
Institute To Feb. 25: Sargent, Whistler, Mary Cassatt.
Library To Feb. 26: D. Yacoe, J. Gouldin.
Newman Brown To Feb. 12: L. Chesney.

CINCINNATI, OHIO
Museum Feb.: Religious Prints.
CLEVELAND, OHIO
Art Colony To Feb. 21: W. Sommer. Museum To March 14: Edouard Vuillard.
COLORADO SPRINGS, COLO.
Arts Center Feb. 7-28: Da Vinci Models.
COLUMBIA, S. C.
Museum To Feb. 22: Florida Artists; To Feb. 25: Pre-Columbian Art.
DALLAS, TEXAS
Museum Feb. 7-March 7: Regional Sculp.
Betty McLean To Feb. 8: Group.
DAYTON, OHIO
Institute To Feb. 21: Flight: Fantasy, Faith, Fact; Jacolet Pts.
DELRAY BEACH, FLA.
Mayo Hill Gallery Feb. 8-25: X. Gonzalez, E. Edwards.
DES MOINES, IOWA
Art Center Feb. 7-March 7: 6th Iowa Artists' Ann'l.
DETROIT, MICH.
Institute To Feb. 28: Villon Prints; English Ceramics.
FLINT, MICH.
Museum Feb. 8-March 6: Vasileff.
FORT WAYNE, IND.
Museum Feb.: Old Masters.
HARTFORD, CONN.
Atheneum To Feb. 14: Women Painters.
HOUSTON, TEXAS
Cont. Arts Museum To Feb. 11: Amer. Ptg.
Museum To Feb. 14: J. Biggers, J. Boynton.
KANSAS CITY, MO.
Nelson Gallery To Feb. 7: B. Morisot and her Circle.
KEY WEST, FLA.
Art Society To Feb. 13: Hari, E. Kidd, E. Reilly.
LOS ANGELES, CAL.
Hatfield Feb.: Fr. & Amer. Pigs. Landau Feb.: Cont. Amer. Pigs. Museum To March 7: S. Calif. Serigraphs.
Univ. Gallery Feb. 10-March 15: Irish Show.
LOUISVILLE, KY.
Speed Museum To Feb. 9: C. Bodmer Paints the Indian Frontier.
Hite Institute To Feb. 27: Cartoon & Caricature.
MACOMB, ILL.
College Feb.: Review of Textiles.
MANCHESTER, VT.
Currier Gallery To Feb. 22: Japanese

Architecture; Feb. 8-March 1: New Work in Stained Glass.
MILWAUKEE, WIS.
Institute Feb.: History of Glass.
MINNEAPOLIS, MINN.
Institute To Feb. 14: A. Frasconi; To Feb. 28: Japanese Pts.; To Mar.: Braque & Picasso.
Univ. Gallery To March 5: W. Mitchell.
Walker Center To March 7: Upper Midwest Biennial; J. Ernst.
MONTCLAIR, N. J.
Museum To Feb. 28: "The Changing Pattern-Life in America; "Style Sources in Fashions.
MONTREAL, CANADA
Museum To Feb. 28: A. Y. Jackson Retrospective.
NEW HAVEN, CONN.
Yale Gallery To Feb. 14: John Marin.
OMAHA, NEB.
Joslyn Museum To March 16: C. Russell; To Feb. 7: Cont. Artists.
ORONO, ME.
Univ. Gallery Feb.: L. Kruger.
PHILADELPHIA, PA.
Academy To Feb. 28: 149th Ann'l Ptg. & Sculp.
Alliance To Feb. 21: H. Meylan.
De Braux To Feb. 15: Van Moppes.
Donovan To Feb. 6: M. Blackburn; Feb. 8-27: W. Ferguson.
Dubin To Feb. 9: P. Keene.
Lush To Feb. 20: Academy & Tylar Students.
Museum To Feb. 28: Van Gogh.
Schurz Foundation Feb.: C. Magnus.
PITTSBURGH, PA.
Carnegie Institute To Feb. 21: A. Dioda Sculp.; W. Kienbusch.
PITTSFIELD, MASS.
Berkshire Museum To Feb. 28: Prints.
PORTLAND, ORE.
Museum Feb. 5-March 7: Smith College Coll.
PROVIDENCE, R. I.
School of Design Feb.: Amer. Realistic Ptg.; 3 Moderns.
RICHMOND, VA.
Museum To Feb. 14: Design in Scandinavia.
ST. LOUIS, MO.
Museum To Feb. 8: Karolik Coll.; Prints.
SAN ANTONIO, TEX.
Witte Museum Feb. 7-28: Texas Wcol. Ann'l.
SAN FRANCISCO, CAL.
De Young To Feb. 6: R. Burrell; To Feb. 14: G. Lusk, sculp.; B. Wood,

Ceramics.
Museum To Feb. 14: Orozco Memorial.
Palace Feb.: F. C. Whitman Coll.; Recent Acquisitions.
Rotunda To Feb. 9: M. Dixon.
Studio 44 Feb. 5-March 3: N. Hetrova.
SANTA BARBARA, CAL.
Museum To Feb. 7: A. H. Maurer; To Feb. 14: A. Ravier, Wcols; Feb. 9-March 6: D. Brown.
SARASOTA, FLA.
Ringling Museum Feb. 3-23: W. Harnett.
SEATTLE, WASH.
Museum Feb. 4-March 7: Amer. Impressionism; To Feb. 7: C. Erwin; Puget Sound Group.
SIOUX CITY, IOWA
Art Center Feb.: M. Cox.
SPRINGFIELD, MASS.
Museum Feb.: H. P. Wright Coll.; To Feb. 14: Design in Industry.
Smith Museum Feb. 7-28: 8 Syracuse Wcols.
SYRACUSE, N. Y.
Museum Feb. 8-28: Toulouse-Lautrec posters; Picasso pnts; Theatre Exhibition.
TOLEDO, OHIO
Museum To Feb. 7: G. Jensen; L. A. Vogel; Feb. 7-28: F. Gavarni; Framing; Right & Wrong.
TORONTO, CANADA
Gallery To Feb. 21: European Masters; Feb. 5-21: Shadbolt, Beny; Wcols. by Canadian Soc. of Painters.
UTICA, N. Y.
Munson-Williams-Proctor To Feb. 28: Central N. Y. Ann'l.
Dio Sculp.; W. Kienbusch.
Corcoran Feb.: Amer. Figure Ptg.
National Coll. Feb. 5-26: Wash. Soc. Artists Ann'l.
National Gallery Feb.: M. Denis; Prints; Pre-Columbian Gold Masterpieces; Index of Amer. Design Wcols.
Phillips To Feb. 23: Cont. Amer. Pts.
Wash. Univ. Feb. 3-28: G. Washington (Berkley Coll.).
Watkins To Feb. 14: German Expressionist (Rosenwald Coll.).
WELLESLEY, MASS.
College Museum To Feb. 21: A. H. Huntington, sculp.
WESTPORT, CONN.
Kipnis Feb. 6-March 4: M. Guberti-Helfrich.
WORCESTER, MASS.
Museum To Feb. 14: Prints; Feb. 6-March 28: Worcester County Show,

New York City

Museums

Amer. Acad. of Arts & Letters (8'way at 155) To Feb. 14: John Marin.
Brooklyn (Eastern Pkway) To Mar. 1: "Take Care."
City of N. Y. (5th at 103) Feb.: "Tides of Time"; "Distinguished Gadgets."
Cooper Union (Cooper Sq.) To Mar. 6: American Drawings.
Guggenheim (5th at 88) Feb.: Younger European Painters; Selection, Museum Collection.
Jewish (5th at 92) To Mar. 22: Mod. Pigs; To Mar. 3: "Then and Now" (former pupils of Educational Alliance).
Metropolitan (5th at 82) Feb.: Amer. Ptg. 1754-1954; Art & Anatomy; From Feb. 19: Medieval & Renaissance Art.
Modern (11 W 53) To Mar. 21: Ancient Arts of the Andes; Feb. 3-Mar. 4: 4 Amer. Graphic Designers.
Morgan Library (29 E 36) To Feb. 7: Fuseli Drawings.
National Academy (5th at 89) To Feb. 8: Audubon Artists.
Natural History (Cent. Pk. W. at 79) Feb. 19-Mar. 9: N. Y. Society of Ceramic Arts.
N. Y. Historical Society (Cent. Pk. W. at 77) To Aug. 1: First Century of Columbia College.
Riverside (310 Riv. Dr. at 103) Feb. 7-28: Painters & Sculptors of New Jersey.
Whitney (10 W 8) To Mar. 7: George Grosz.

Galleries

A.A.A. (711 5th) To Feb. 13: G. Grosz; Feb. 1-20: B. Groth, sculp.
A.C.A. (43 E 57) Feb. 1-13: 5 Artists.
Alan (32 E 45) To Feb. 20: K. Zerbe.
Argent (67 E 59) Feb. 1-20: A. G. King.
Artisans (32 W 58) To Feb. 27: Gomery.
Artists (851 Lex. at 44) Feb. 6-25: S. Pace.
Babcock (38 E 57) To Feb. 13: Amer. Pigs; Feb. 15-Mar. 6: L. Menso.
Barbizon, Little (Lex. at 63) Feb.: N. Seale.

Barbizon-Plaza (58 & 6th) Feb.: L. Liberts.
Barzansky (644 Mad. at 61) Feb. 15-Mar. 1: J. A. Ernst.
Borogenicht (41 E 57) To Feb. 13: Brooks; Albert, sculp.
Cadby-Birch (21 E 63) To Mar. 5: Miori.
Caravan (132 E 65) To Feb. 28: Life Indoors & Outdoors.
Carlebach (937 3rd) Feb.: Peruvian Art.
Carstairs (11 E 57) To Feb. 13: Picasso, Chastel, Bolin.
Chapellier (48 E 57) Feb.: Cont. Pigs.
City Center (131 W 55) Feb.: Cont. Art.
Coerval (100 W 54) Feb. 1-13: Regulars.
Contemporary Arts (106 E 57) Feb. 8-27: J. Wolins.
Coronet (106 E 60) Feb.: Mod. Fr.
Creative (108 W 54) Feb. 6-19: A. Gooth; J. DiMartini; E. Wallington.
Crespi (205 E 58) To Feb. 8: V. De Pinna; Feb. 8-20: B. Halle.
Davis (231 E 60) Feb. 15-Mar. 6: Abramson.
Downtown (32 E 51) Feb.: International Exhib.
Durlacher (11 E 57) To Feb. 6: W. Stumpfig; Feb. 9-Mar. 6: R. Ironside.
Egan (46 E 57) To Feb. 15: Kerkam.
Eggleston (969 Mad. at 76) Feb.: Cont. Pigs.
Elighth (33 W 8) To Feb. 7: Gotham Pigs; Feb. 8-21: Wcols.
Feigl (601 Mad.) Feb.: Amer. & Europ.
Fine Arts Associates (41 E 57) To Feb. 7: Bonnard.
Fried (6 E 45) To Feb. 27: Balla, Severini.
Friedman (20 E 49) Feb.: A. Dietrich; R. Johnson.
Galerie Chalette (45 W 57) Feb. 16-Mar. 13: Miro.
Gallery East (7 Ave. A) Feb.: Group.
Galerie Moderne (49 W 53) Feb. 6-27: M. C. Paris.
Galerie St. Etienne (46 W 57) Feb.: C. Amiet.
Galeria Sudamericana (866 Lex. at 45) To Feb. 27: 8 Latin Americans.
Ganso (125 E 57) To Feb. 13: W. Plate.
Grand Central (15 Vand.) Feb. 2-13: J. C. Pellet.

Grand Central Moderns (120 E 57) To Feb. 11: N. Kaz, sculp.
Hacker (24 W 58) To Feb. 7: S. Provan.
Hansa (70 E 12) To Feb. 7: L. Rose.
Hartert (22 E 58) Feb.: Amer. & Fr. Heller (63 E 57) To Feb. 20: Slobodkina; Esphyr.
Hirsch & Adler (270 Park) To Feb. 20: 200 Years of Amer. Art.
Jackson (22 E 66) Feb. 3-28: Amer. Pigs.
Jacobi (44 W 52) To Mar. 6: B. Benno.
Janis (15 E 57) Feb. 1-27: J. Pollock.
Karlis (35 E 60) Feb.: Cont. Pigs.
Karnig (119 1/2 E 62) Feb. 10-27: Mane-Katz.
Kaufmann (Lex. & 92) Feb. 1-18: I. Hugo.
Kennedy (705 5th at 59) Feb.: Society of Amer. Graphic Artists.
Knoedler (14 E 57) Feb. 1-20: Loan Exhibition.
Kolean (42 W 57) Feb.: Pigs, Sculp.
Koots (400 Mad. at 58) Feb. 1-20: L. Steppel, sculp.
Kottler (108 E 57) To Feb. 6: Group; Feb. 8-20: E. Druja.
Kraushaar (32 E 57) To Feb. 13: H. Schnakenberg; Feb. 14-Mar. 6: R. Cowles.
Lilliput (231 1/2 Elizabeth) Sun. & Wed. 3-7 p.m.: H. Fuchs; T. Kahn.
Matisse (41 E 57) Feb.: Fr. Mod. Pigs.
Mintz (26 St. Marks Pl.) Feb. 2-20: O. Walters.
Midtown (17 E 57) Feb. 9-27: D. Kingman.
Milch (55 E 57) To Feb. 13: E. O'Hara.
Nat'l Arts Club (15 Gram. Pk.) Feb. 7-23: Wcol Open Show.
New (601 Mad.) To Feb. 7: R. Court-right.
Newhouse (15 E 57) 17th & 18th C. Masters.
Newman (150 Lex. at 30) Early Amer. Pigs.
Newton (11 E 57) To Feb. 13: J. Shayn.
N.Y. Circ. Library of Pigs. (640 Mad.) Conf. Fr. & Amer.
Parsons (15 E 57) To Feb. 14: R. Lindner.
Passedoit (121 E 57) To Feb. 13: W. Putnam.

Pen & Brush (16 E 10) To Feb. 11: Sculpture.
Perdalm (110 E 57) Feb. 1-26: Small Pigs.
Peridot (820 Mad.) Feb. 1-20: A. Elias.
Perls (32 E 58) Feb. 8-Mar. 6: L. Vivin.
Portraits (136 E 57) Feb. 9-20: Amer. Soc. Miniature Pigs.
Rehn (683 5th at 54) To Feb. 13: B. Mitchell, "Jazz".
Roko (51 Grnwch Ave.) Feb. 8-Mar. 3: W. Williams.
Rosenberg (20 E 79) Feb. 1-27: N. Deshael.
Rosenthal (8'way at 13) To Feb. 7: V. J. Morpurgo.
Saidenberg (10 E 77) To Feb. 8: R. J. Wolff; From Feb. 15: P. Klee.
Salmagundi (47 5th) Feb. 7-26: Oil Annual.
Salpeter (42 E 57) Feb.: Cont. Art.
Scheffer, B. (32 E 57) To Feb. 13: A. Stillman.
Segy (708 Lex. at 57) African Sculp.
Serigraph (38 W 57) To Feb. 21: Danish Posters.
Stable (924 7th at 58) To Feb. 21: 3rd Annual.
Talents Unlimited (61 Grove) To Feb. 12: M. Glankoff.
Tanager (90 E 10) To Feb. 18: A. Ippolito.
Tibet De Nagy (206 E 53) Feb. 2-20: G. Hartigan.
Town (26 W 8) To Feb. 13: Rouault Graphics.
Urban (234 E 58) Feb. 8-Mar. 6: V. Malta.
Valentin (32 E 57) To Feb. 20: M. Beckmann.
Van Diemen-Lillienfeld (21 E 57) To Feb. 11: N. Mirmont.
Viviano (42 E 57) Ital. & Amer. Pigs.
Walker (117 E 57) Feb. 8-27: W. Kuhn.
Wellons (70 E 56) Feb. 1-13: O. Kahn.
Weyhe (794 Lex. at 42) Feb.: Stevens.
Wildenstein (19 E 64) To Feb. 20: True or False; Feb. 2-27: A. Marchand.
Willard (23 W 56) Feb. 2-27: G. Charlton.
Wittenborne (38 E 57) To Feb. 13: M. Forst; F. Passila.

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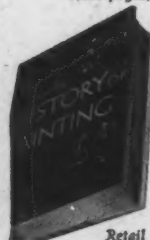
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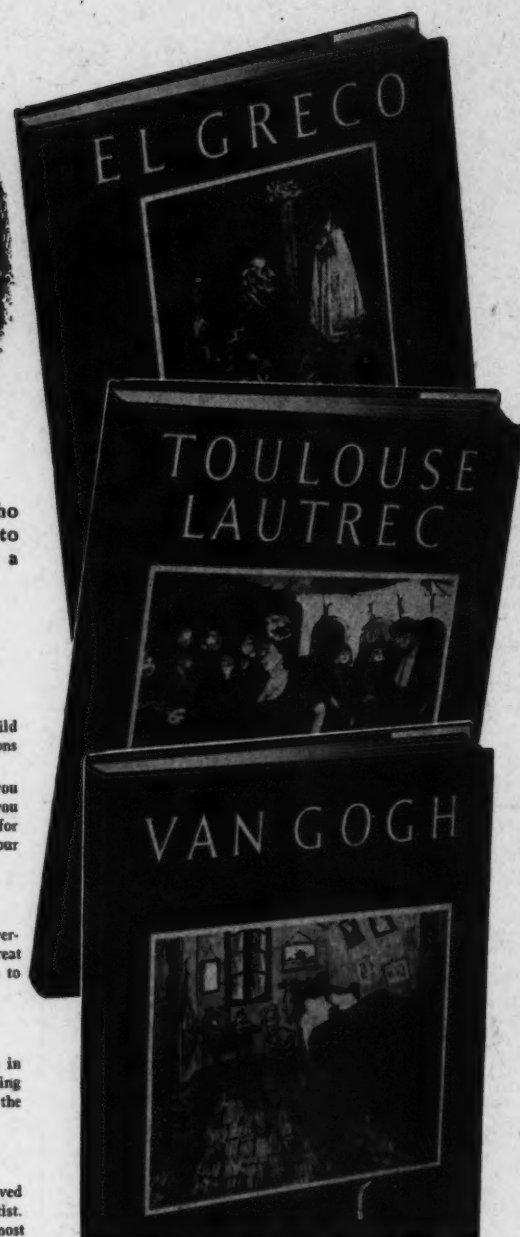
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